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Edited by
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PREFACE.

THIS volume is devoted to a subject which is now receiving a considerable amount of attention from a great many people who do not care for other branches of archæology. The volume does not comprise every article on the subject from the *Gentleman's Magazine*, but it is believed that all of any special interest have been included. As in the Topographical volumes in the Series, nothing has been attempted in the way of annotation, as it is difficult within the compass of a note to bring up to date information which has accumulated on this subject since these articles were written. The extracts are left to speak for themselves. A great number of them belong to a period when Ecclesiology was not specifically studied; but they preserve a record of facts which it may now be difficult to ascertain, because of the great changes which have nearly everywhere taken place in our churches under the specious name of restoration.

On sifting the materials it was found that all the contributions to the Magazine dealing with matters Ecclesiological fell roughly under three heads, viz.: Early Church Building, Church Interiors, and Church History; and the whole of the extracts selected for reproduction are accordingly arranged under one or other of them. Under the first head will be found the very interesting discussion, or, more strictly speaking, controversy, as to whether the churches erected in England during the tenth century were as a general rule built of wood or of stone. The arguments of Mr. J. H. Parker on the one hand, or those of Mr. Jenkins, Mr. Dimock and Mr. Atkinson on the other, afford ample material for a review of the subject; and so far as

I know there is not much additional light thrown upon the subject by more recent research.

Coming to the second division of the volume, which is headed "Church Interiors," perhaps the most interesting article is the description of the mural paintings at Chalgrove Church in Oxfordshire. The series of paintings on the south wall of the church represent an apocryphal history of the death of the Virgin Mary; and the incidents portrayed fit in so exactly with an account of her death given in an old German book printed at Augsburg in the latter part of the fifteenth century, as to leave little doubt that the artist consciously intended them as an illustration.

The extract relating to Worcestershire churches is full of interest, and conveys so much information in such a small compass, that it is a matter for regret that no other contributor to the Magazine has undertaken a similar task for any of the other counties. A collection of county material such as this would in itself have formed a handbook of English Ecclesiology. The low side windows met with at Fladbury and elsewhere, and always blocked up, would seem to be examples of what Bedyll calls "uttward confessionals," the position and use of which is discussed under the head of "Confessionals remaining in English churches."

The account given in the article on "Tabernacles," of the different practices prevalent with regard to the reservation of the Sacrament, is interesting, as illustrative of the way in which ecclesiastical ritual develops, and suggests to the lay mind how extremely dangerous it is to dogmatize as to the universality of any practice whether ritualistic or otherwise, at any period of the history of the Church. It will be a revelation to many, no doubt, that so recently as the year 1863, "the primitive and patristic custom of reserving the Sacrament" had never been given up in Scotland, but was still practised throughout the whole of Aberdeenshire and the Highlands by the clergy of the ancient Church.

The injunction issued by Bishop Storey in 1478, with a view of putting a stop to the quarrels of the pilgrims visiting St. Richard's shrine at Chichester, shows not only what a vast concourse of people assembled on the occasion of such pilgrimages, but also that the behaviour of the pilgrims was not altogether what might have been expected. The injunction regulates the precedence of the different parishes surrounding the city from which the pilgrims came; and it

would be interesting to know upon what principle, if any, the order of precedence is framed. Ancient custom appears to have assigned the first place to the parishes of Arundel and West Dean; but there is nothing in the document to suggest the principle upon which the conflicting claims of the other parishes were adjusted by the Bishop.

At page 137 will be found an extremely interesting note on the legend of the pelican "billing the blood out of her breast to feed her young ones." The extract from Wither's "Emblems," on the same page, will at once suggest the appropriateness of choosing the figure of this bird as a support for a church reading-desk.

It seems hardly credible that "campana," *i.e.*, large church bells, such as are usually to be met with in England at the present day, were employed at the funeral of Abbess Hilda in 680, A.D., and that ten years later there was a peal existing at Croyland Abbey; but there can be no doubt, it appears, that such was the fact. It is suggested by the writer of the article "On the Antiquity of Church Towers and Bells," as an interesting subject of inquiry, whether these beils were sounded "by machinery or by striking them by hammers or by the present mode." But this is an inquiry to which, in all probability, no satisfactory answer can be given. The present mode of ringing church bells by swinging them on wheels and raising them on end is at least coeval with, and probably of greater antiquity than, the introduction of the art of change-ringing. There can be no doubt that this art had been developed to some extent as early as the time of the Stuarts, and that the exercise of it was a fashionable amusement during the reign of Queen Anne. The origin of the art, however, is more or less lost in obscurity; but it seems probable that the mode of ringing church bells which is prevalent in England is in some way connected with the art, as the exercise of the art would be impossible if the bells were hung as they are in Continental churches. The attention of all to whom church bells are dear cannot be too strongly directed to a note of the veteran ringer, the Rev. H. T. Ellacombe, late rector of Clyst St. George, in Devonshire, at page 195, in which he gives a timely note of warning against the pernicious practice of "clocking" bells, which, until comparatively recent times, was only too prevalent, and which has been the cause of so many fine bells in this country being cracked. Much attention has of late been given to church bells, and reference may be made to the more recent works on the subject. The principal are: Ellacombe's *Belfries and*

Ringers, Church Bells of Devon, Church Bells of Gloucestershire and Church Bells of Somersetshire ; Gatty's The Bell, its Origin, History and Uses ; Lomax's Bells and Bell Ringers ; Lukis's Church Bells and their Founders ; North's English Bells and Bell Lore, Church Bells of Bedfordshire, Church Bells of Leicestershire, Church Bells of Hertfordshire, Church Bells of Lincolnshire, Church Bells of Northamptonshire, and Church Bells of Rutland ; L'Estrange's Church Bells of Norfolk ; Raven's Church Bells of Suffolk and Church Bells of Cambridgeshire ; Stahlschmidt's Church Bells of Kent and Surrey Bells, and Dunkin's Church Bells of Cornwall.

The concluding portion of the volume contains a collection of extracts, giving some account of the English cathedrals, and the cathedral choir-schools, and winds up with a most instructive note on the Friars Preachers, which is a history in miniature of the rise and development of the order of the Dominicans, and is well worthy a perusal. Other matter would appropriately fall under the head of Church History ; but, in many cases, the interest in the articles is purely local, and they are therefore included in the Topographical part of the Series. It is desirable to bear this in mind in considering the present volume, which is designed to contain only such matters as are of general historical interest from an ecclesiastical standpoint, and not with the facts which more especially belong to parish history.

G. LAURENCE GOMME.

I, BEVERLEY VILLAS,
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Early Church Building.



EARLY CHURCH BUILDING.

The Church at Lyminge.

[1862, *Part II.*, pp. 339-340.]

AT Lyminge, a discussion between Mr. Jenkins and myself took place upon the question whether the existing church is the building of the seventh century, or had been rebuilt in the eleventh. Mr. Jenkins inclines to the former opinion He had told us that the church was built and a monastery founded by St. Ethelburga, in the seventh century, and that she was buried there "in the north porch, under an arch:" in the words of the monk Goscellinus, writing about 1090, "in the north-east porch of the church against the south wall, covered with an arch" ("In aquilonali porticu ad australem ecclesiæ parietem arcu involutum"). This rather remarkable and obscure description of the precise locality of the tomb, Mr. Jenkins understands to apply to a situation (under the arch of the flying buttress at the south-east angle of the present chancel) which appears to me highly improbable, and not agreeing with the words of the description. The words "aquilonali porticu," which Mr. Jenkins renders "the north porch," appear to me to mean "the north aisle," a sense in which the word "porticus" is often used in mediæval Latin. The present church has to my eyes all the character and appearance of a church of the eleventh century, built of the fragments of an earlier building of Roman origin. I have no doubt that the original monastery was founded on the site of a Roman villa, as I think Mr. Jenkins has demonstrated, and he has uncovered some of the foundations of this villa, as well as of the monastery. But the foundations of the small church, with a round east end or apse and a north aisle, which he has uncovered close to the south side of the present church, appear to me to be those of the church of the seventh

century, agreeing in plan and dimensions with other churches of that period, and the present comparatively large and lofty church was built partly of the old materials of the earlier church. The actual north wall of the old church forms the south wall of the present church as far as it extends, according to the usual wise economy of our ancestors, who never needlessly pulled down an old wall, and if they could bring it in with their new plan always did so. In the middle of this wall, which according to my ideas belonged to both the churches, is a low sepulchral arch for a tomb, evidently, I should say, the burial-place of St. Ethelburga: it was in the wall of the north aisle of the old church *in aquilonali porticu*, and on the south side of the new church, *ad australem ecclesiæ*, and thus reconciles the description of Goscellinus, writing about 1090, after the new church was built. Mr. Jenkins objects to this explanation, on the ground that Lanfranc is only said to have *repaired* the old church, not to have built a new one, but the word *reparavit*, or "reparation," is often used in builders' accounts of the middle ages for the building of a new wall of old materials. For instance, in the builders' accounts for building the chapter-house of the Order of the Garter at Windsor in the time of Edward III., a transcript of which is now before me, the account begins with digging foundations, then pulling down old walls, and then goes on with, "*pro reparatione murorum dicti domus capituli*." Now, as the Order of the Garter was only then first established, and the chapter-house was building for it by order of the King, there could by no possibility have been any old chapter-house there before to be *repaired*, and the walls then *building* must have been the new walls of the new chapter-house. It is possible that some portion of the old walls of other buildings were used again where they happened to come in the right place for the new plan, just as at Lyminge the north wall of the old church became the south wall of the new one. And at Reading Abbey, *founded* by Henry I., pieces of Roman masonry several feet square are used as old materials in the present walls, just like blocks of stone from a quarry, with the layers of tiles, and the Roman mortar undisturbed. The greatest credit is due to Mr. Jenkins for the manner in which he has cleared the walls of his very interesting church from whitewash and plaster, and displayed all its original features, and the excavations he has made in the churchyard and meadow adjoining, and I should be sorry to say a word to annoy him, but I believe he is equally desirous with myself to ascertain the truth, and will take in good part my endeavours to arrive at it. I trust that Mr. Jenkins will accept this explanation, and will not consider it unfriendly on my part to make use of your pages to give the same information to others who are interested in the same questions. The Kent Society having done me the honour to request me to explain these old buildings to them, I feel that I am only doing my duty in endeavouring to do so as well as I can, though I should be

sorry to hurt the feelings of Mr. Jenkins or of anyone else in the course of my investigations in the search after truth. The true history of very many of our old buildings has yet to be written.

I am, etc. J. H. PARKER.

[1862, *Part II.*, pp. 473-475.]

I have read with much pleasure Mr. Parker's interesting communication in your last number regarding this place. I assure you that I am much gratified with the interest your correspondent expresses in it, and grateful for the very friendly sentiments conveyed towards myself.

I had been hoping to write ere this to you on the subject, in order to mention the modification which my views on the church have received from later inquiries and investigations, and almost wish that I had done so before Mr. Parker's letter was published. You will be surprised to hear that in almost all points my recent examination of documentary evidence, and of the remains themselves, has led me to concur with Mr. Parker in the belief that the disinterred fragment is the original foundation (whether Roman or Saxon may form a reasonable subject of after-inquiry), and that the present church is a rebuilding out of the materials of the structure of 633. I agree with him that the burial-place of the Queen is in the opening forming the original porch, though the true place of her burial was on the other side of the wall, inside the present church, where the "*aquilonalis porticus*"* originally was. The foundations of this porch I have actually discovered under the floor of the church, formed of the same concrete as the apsidal building itself, and the singular disturbance of the wall and ground inside mark clearly the place where the priest Radulfus disinterred the remains.

In one point I differ both from Mr. Parker and from Mr. Bloxam, to whom long since I pointed out the error. "*Porticus*," in the writers of the seventh and eighth centuries, *never* means aisle, but always porch. When the porches of the older churches were covered and formed into aisles, carried along the original external wall, then the word became equivalent to aisle. In Bede the word always means porch; and Isidore of Seville, the highest authority on the meaning of such words in 600-800, gives only the ancient meaning. In fact, it was by the ancient councils (especially of Nantes) made unlawful to bury in churches, the porch and the outer wall being alone permitted for purposes of burial. Hence the translations of sainted relics into the churches which occur so frequently in the earliest period. You will find the fullest confirmation of this statement in the great work of Martene, "*De Antiq. Eccl. Ritibus*," book iii., chap. xiii., section 10. This rule was specially observed in

* The body is elsewhere said by Goscellinus to have been exhumed from under the *pavement* of the church.

England at this period, the Capitulars of Archbishop Theodore, A.D. 668, enjoining "*in ecclesia sanctificata nulli mortui sepeliantur.*" Except upon this supposition, Bede's description of the burial-place of Ethelbert would be utterly incomprehensible. When Mr. Parker speaks of the "*mediæval*" use of the word, he should distinguish between the two periods. Regarding the use in the second, he is undoubtedly correct, but as undoubtedly in error regarding the first.

My only second point of disagreement is regarding the exact period of the rebuilding, in which, I think, I rather misled Mr. Parker by the mention of Lanfranc. The anonymous writer quoted by Goscellinus, and who wrote some time before 1089, describes the restoration thus :

"*Sic ille locus destitutus est quousque in manus Archiepiscoporum Cantiaë venit. Quem reparatum ministris dignantur quatenus Deo ac dilectis sibi virginibus Eadburgæ et Miltrudæ jugi devotionis servirent.*"

Now, this transfer of the church and monastery to the archbishops took place in 965, in the days of Archbishop Dunstan ; and between this and some subsequent year the restoration of the church took place. Both this writer and Goscellinus suppose the present church to be something more than a few years old ; and had it not been so, Goscellinus might have refuted his adversary merely by telling him that Lanfranc had only just built the church, to whom (as he affirms) the name of Mildred was utterly unknown. Both writers point to an earlier period of restoration ; and the injury which the church had suffered from the Danes, as well as the necessity of enlarging and adapting it to parochial use, would make it incumbent upon the archbishops to begin the work without delay. No one would have been more likely to do this than Dunstan, who is described by Florence of Worcester as having induced the King (Edgar) to "*renew and endow the destroyed*" (or, as another reading has it, the "*desolated*") "*churches of God, and to establish more than forty monasteries.*" His incumbency was from 960 to 988, which gave him ample time for such works. The only known works of Lanfranc, which are carefully enumerated by his contemporary, Milo Crispinus, monk of the abbey of Bec, are the cathedral and palace of Canterbury, the cathedral of Rochester, the hospital church of St. Gregory, and the abbey of St. Albans, together with residence-houses of stone on many of his manors. These were mostly built of squared Caen stone, of which he says :

"*Et quod mirum admodum sit, de Cadomo ubi Abbas exstitit, velivolis navibus per mare transvehi faciebat quadros lapides ad ædificandum.*"—*Vita Lanfranci.*

A style of building very unlike this at Lyminge, which singularly resembles the work supporting the mound of Tamworth Castle, to which Mr. Bloxam gives the date of 914. I think it very probable

that the grant of Athelstan in 964, "consentiente Dunstano Archiepiscopo," was made in order to carry out this restoration. The laws of Edmund in 944 made such a work imperative on every bishop—"Episcopus omnis suis ipsius sumptibus domum Dei instaurato," etc; while the laws of Knut in 1032 show that the state of church building must have been then very advanced, four kinds of churches being there enumerated, the "capitalis," "mediocris," "minor," and "campestris" ecclesiæ. This of Lyminge held undoubtedly the highest rank described, as it is as a "basilica," as the "locus beatissimæ Virginis Mariæ," etc. The account of the church in Domesday, referring as it does to the state of the manor and place in the days of Edward the Confessor, corroborates the view that the church was already restored when Lanfranc came into possession of the manor, which was not on his accession, but when he succeeded in regaining his twenty-five manors about 1076, after the trial on Penenden Heath. I could indicate other grounds for my view, derived from a more critical examination of the treatise of Goscellinus, from which I made further extracts in a recent visit to the British Museum. Unfortunately it has never been published . . .

I am, etc. R. C. JENKINS.

P.S.—I have not alluded to the word *reparare*, but to this I think my remarks on the word *porticus* are equally applicable. The earlier and stricter use of the word in the monastic writers is not equivalent to *rebuild*. At the period of Edward III., to which Mr. Parker refers, the word had without doubt a much looser signification. *Reparare* might, I think, be applied, at the earlier period, to a work rebuilt on the original site and out of the old materials.

Early Church Building Terms.

[1862, Part II., pp. 608-611.]

I am glad to find that later inquiries and investigations have led Mr. Jenkins to such a modification of his views as to bring him very nearly to my opinions on the history of his very interesting church at Lyminge. There is, no doubt, great probability in his view, that Latin words sometimes changed their signification in the course of ages, just as many words in modern languages have done; although when a language is written only, and not spoken, there is less reason to expect such changes. I shall be glad if he will favour us with more exact references to his authorities for such changes: general references to Bede, and Isidore of Seville, are rather vague and unsatisfactory. It appears to me that more frequently the same Latin word was used in different senses, of which we have many examples. The word *porticus* appears to have originally had the same signification as the English word "portico" applied to the colonnade at the end or at the sides of

a heathen temple; and when in the early Christian churches these colonnades became internal instead of external, as in several churches still remaining at Rome, the same name continued to be applied to them, and this usage continued even in the seventh and eighth centuries, the precise period to which Mr. Jenkins refers.

The following description of a church at York by Alcuin, about 780, seems to agree better with the sense of *aisles* than of *porches* for the word *porticibus*:

“Ast nova basilicæ miræ structura diebus
Præsulis hujus erat jam cœpta, peracta, sacrata,
Hæc nimis alta domus solidis suffulta columnis,
Suppositæ quæ stant curvatis arcubus, intus
Emicat egregiis laquearibus atque fenestris,
Pulchraque porticibus fulget circumdata multis.
Plurima diversis retinens solaria tectis,
Quæ triginta tenet variis ornatibus aras,
Hoc duo discipuli templum, Doctore jubente,
Ædificaverunt Eanbaldus et Alcuinus, ambo
Concordes operi devota mente studentes.”—

Alcuinus de Pontificibus et Sanctis Ecclesiæ Ebor.,
i., 1507-1518, p. 730. T. Gale, Scriptores,
xv. fol. Oxon, 1691.

“Nam in Hrypis Basilicam polito lapide a fundamentis in terra usque ad summum ædificatam, variis columnis et porticibus suffultam in altum erexit et consummavit.”—Eddii Vita S. Wilfridi, p. 60.

“Nam in Hagustaldense adepta regione, et regina Æthildritæ Domino dedicata, domum Domino in honorem beati Andreæ Apostoli fabrefactam fundavit; cujus perfunditatem in terra cum domibus mirifico politis lapidibus fundatam, et super terram multiplicem domum, columnis variis et porticibus multis suffultam, mirabilique longitudine et altitudine murorum ornatam, et viriis linearum infractibus viarum, aliquando sursum, aliquando deorsum, per cochleas circumductam, non est meæ parvitatibus hoc sermone explicare quod sanctus ipse Præsul animarum, a spiritu Dei doctus, opere facere excogitavit: neque ullam domum aliam citra Alpes montes talem ædificatam audivimus. Porro beatæ memoriæ adhuc vivens gratia Domini Acca Episcopus, qui magnalia ornamenta hujus multiplicis domus de auro et argento, lapidibusque pretiosis et quomodo altaria purpura et serico induta decoravit, quis ad explanandum sufficere poterit?”—Vita S. Wilfridi, p. 62.

Of this church at York not a vestige remains, notwithstanding this magniloquent description of it; the first Norman builders swept it all away as too mean to be worth preserving,—such was the change of ideas between the eighth century and the eleventh. Professor Willis, in his “Architectural History of York Cathedral” (p. 4), gives a

translation of this passage, and renders *multis porticibus* by "many aisles" (or apsidal chapels). He considers that the church of Alcuin was not on the site of the present cathedral.

Of the churches at Ripon and Hexham of this period the crypts only remain. They are very much alike, and of about the same size. A series of plans and sections of that at Ripon, with its surrounding passages, ascending and descending staircases, as described in the Chronicle, is engraved in the York volume of the Archæological Institute. The dimensions of the crypt itself are 11 feet 3 inches long, by 7 feet 9 inches wide; the passages are 2 feet 5 inches and 2 feet 7 inches wide, and the staircase 2 feet 7 inches. These are two of the finest of the Anglo-Saxon churches of which we have descriptions in the Chronicles, and these dimensions will show the sort of allowance we must make for the ideas of the writers of that period as compared with those of subsequent ages. These churches were the finest they had seen, and magnificent according to their ideas, but were despised by the Norman builders on account of their small size.

In Bede's "Ecclesiastical History," lib. ii., c. iii., we are told that the body of Augustine was first placed without the church because it was not yet finished nor dedicated: "Mox vero ut dedicata est, intro inlatum, et in porticu illius Aquilonali decenter sepultum est."

C. v.: "Defunctus vero est rex Aedilberct . . . atque in porticu S. Martinii, intra ecclesiam beatorum apostolorum Petri et Pauli sepultus, ubi et Bertæ regina condita est."

Lib. v. c. xxiii.: "Tobias, Hrofensis ecclesiæ præsul, defunctus est. . . Sepultus vero est in porticu S. Pauli apostoli, quam intro ecclesiam S. Andreae sibi ipse in locum sepulchri fecerat."

These passages distinctly mention the *porticus* in which the bodies were buried as being *within* the church, and could only apply to aisles, or transepts, or chapels.

Whether the rebuilding of the church took place in the tenth century under Dunstan, or the eleventh under Lanfranc, is a fair subject for discussion, on which different opinions may well be entertained, and on which it is difficult to obtain any positive evidence. My own conviction is, after long and careful examination of this question as a matter of general history, that the churches of the tenth century were so generally of wood only, that very strong evidence is necessary to show that a particular church of stone is of that period. I have given my reasons for this opinion in my chapter on the architecture of the eleventh century in the new edition of "Rickman's Gothic Architecture," and I must beg to refer Mr. Jenkins, and others interested in the question, to that work, as it is too long a story to be repeated here. If Dunstan was able to induce King Edgar to renew more than forty monasteries, it is far more

probable that these buildings were of wood than of stone at a time when the country was covered with forest, when wooden buildings were the general custom of Europe, and when stone buildings were so rare as to give names to places, such as Stone-house, White-church, etc.

King Edgar himself, A.D. 974, says: "I was moved to rebuild all the holy monasteries throughout my kingdom, which were visibly ruined with mouldering shingles and worm-eaten boards, even to the rafters." "Monasteria, quæ velut muscivis scindulis cariosisque tabulis ligno tenus visibilibus diruta."—W. Malmesb., *De Gest. Reg. Angl.*, p. 58, edit. Francof., 1601.

If Dunstan built of stone anywhere, he would surely have done so at Glastonbury, the wealthiest monastery in England, which was so rich that we are expressly told all the ornaments of the church were of gold, but we have not a word about stone; and though the Anglo-Saxons were very skilful workers in metal, they were very bad masons even in the early part of the eleventh century. There is every reason to believe that Dunstan's church at Glastonbury was built of wood, and remained until the great fire in 1180, when it was entirely destroyed, and the present church built, the earliest part being St. Joseph's Chapel, which is clearly work of the end of the twelfth century; nor has a vestige of *early* Norman masonry, or sculpture, or mouldings, ever been found at Glastonbury, although in the present state of ruin in which the remains of the church stand, if it had been rebuilt of old materials, they must now have come to light. In the time of Canute we have incidental mention that this church was of wood:

"Privilegium Canutis.

"Scripta est hujus privilegii donatio, et promulgata *in lignea basilica*, sub præsentia Regis Cnutonis, anno ab incarnatione Domini MXXXII."—Gulielmus Malmesburiensis, p. 323.

If the deed is not genuine, which is doubted by Kemble, it is at least as early as the time of William of Malmesbury, who gives it, and there seems to be no motive for forging such a bare statement of a fact.

The English churches of the middle of the eleventh century, prior to the Conquest, such as Deerhurst, etc., although comparatively small, were more richly ornamented than the early Norman churches built after the Conquest, or than the contemporary buildings in Normandy. The rich style which we are accustomed to call Norman (with the deeply recessed and richly sculptured doorways which distinguish that style) was worked out and brought to perfection in England within the century after the Conquest, and sent back again to Normandy. There are twenty rich churches of this style in England for one in Normandy.

Respecting the work of the time of Lanfranc, great misapprehension generally exists. It is commonly assumed that the Norman

style was imported in its perfect state by William I. from Normandy, just as we now see it in England; but this is altogether a popular delusion. The Normans in the middle of the eleventh century were very little, if at all, in advance of the English in the arts of peace and civilization. They were better masons, from the accidental circumstance of their having such excellent building-stone at Caen, in the cliffs of the river Orne, where it was very easily worked and transported; and this had led to their building larger and more lofty churches, but the style of their architecture at this time was extremely plain and rude. The original parts of the two great abbeys at Caen are scarcely at all in advance of the work of the same period remaining at Westminster. The churches at Caen contain Norman work of three periods, the first *c.* 1060, the second *c.* 1100, the third *c.* 1160, and the work of the second and third periods has commonly been mistaken for that of the first. Of Lanfranc's work at Canterbury we have nothing remaining; at Rochester we have a small crypt of very rude work, and part of the two transept towers equally rude. The existing Norman castle is a century later than his time, as has been demonstrated by Mr. Hussey in "The Proceedings of the Kent Society," although it has commonly been taken as the type of Lanfranc's and Gundulph's work. Of St. Albans Abbey, the portions which are of Lanfranc's time are built in the plainest and rudest manner, with a quantity of Roman tiles just as at Lyminge; and although the history of this church at St. Albans has been remarkably well preserved, the advocates of the Saxon theory are obliged to assume that these parts are before the Conquest, in the teeth of the plainest historical evidence. Of the "residence houses" of this period, I believe the only one remaining is the early Norman keep-tower, called St. Leonard's Tower, at Malling, in Kent, the residence of Bishop Gundulph, who also founded the abbey there, keeping the government of it in his own hands on account of his residing there, and built the lower part of the existing west front, of which I have given an engraving in "Rickman." This work does not appear to me to help the Saxon theory at all; it is scarcely in advance of the work at Lyminge.

I am, etc. J. H. PARKER.

[1862, *Part II.*, pp. 745-752.]

I hasten to satisfy Mr. Parker's most reasonable desire to be furnished with the authorities for the statement that *porticus* in the earlier period means not the aisle of a church, but the open porch or colonnade outside the building. I begin with St. Paulinus of Nola († 431), who in his description of the basilica of St. Felix at Nola writes:

"Istic porticibus late circumdata longis
Vestibula impluvio tectis reserantur aperto
Et simul astra oculis, ingressibus atria pandunt."

St. Isidore of Seville († 674) defines the word *porticus* thus: "*Porticus*, quod transitus sit magis quam ad standum sita sit, quasi porta; et porticus, eo quod sit aperta."—(Orig., l. xv., c. vii.) This definition is repeated by Walafridus Strabo (850) in his description of the parts of a church (De Rel. Eccl., c. vi.).

The Council of Nantes in the seventh century prohibited burials *in the church*, but allowed them in the *atrium* or in the *porticus*: "Prohibendum est etiam secundum majorum instituta, ut in ecclesiâ nullatenus sepeliantur sed in atrio *aut porticu* aut in exedris ecclesiæ." On this subject I would refer the reader to a learned note by Baluzius in his edition of the Collection of Canons of Regino Prumiensis. The prohibition was strictly enforced in the English Church, as we find it among the Capitulars of Archbishop Theodore of Canterbury (No. 68. Spicileg., tom. 9).

Since the days of Constantine, who was buried in the porch of the Church of the Apostles at Constantinople, this was the favourite resting-place of kings and eminent men. Τοῖς προθύροις κατὰθοιτο τοῦ ἀλτάρους are the words of St. Chrysostom.

"For," he continues, "that which gate-keepers are to kings in their palaces, kings are to fishermen in their tombs. The one, like lords of the place, obtain a place within; the others, as near them and neighbours, desired only the gate of the vestibule to be allotted to them."—(Hom. 26, in 2 Cor.)

The early Saxon kings followed in this respect the tradition of the first Christian emperor, and the words of Bede, had Mr. Parker given the entire passage, instead of a fragment of it, clearly establish this assertion. His description of the burial-place of St. Augustine and St. Ethelbert is this:

"The god-loved Father Augustine died, and his body was placed outside (*foras*), near the church of the blessed apostles Peter and Paul (*juxta ecclesiam*), which we have before described, because it had not yet been completed nor dedicated. As soon, however, as it was dedicated, having been brought within (*intrò inlatum*) it was decently buried in the north porch of the church, in which also all the bodies of the succeeding archbishops were buried, except only two, that is to say, Theodore and Berthwald, whose bodies were placed *in the very church itself* (*in ipsâ ecclesiâ*), because the aforesaid porch could not hold any more."—(L. ii., c. iii.)

Nothing can be clearer than that the *intrò inlatum* must mean, not brought within the church itself, but within the dedicated building of which the porch formed a part; and that it is simply opposed to the *foras* and *juxta* of the previous sentence, while the *in ipsâ ecclesiâ* is so contrasted with the *porticus* as to make it impossible to conceive that the latter was an aisle of the church—which in that case, as a part of the internal structure, would be as much *in ipsâ ecclesiâ* as any other portion. Three distinct burial-places are here marked—

foras, juxta ecclesiam (intrò), and in ipsâ ecclesiâ; and in the last it would have been unlawful to bury until the later period here indicated. The notice of the burial of King Ethelbert "in porticu Sancti Martini intra ecclesiam beatorum Apostolorum Petri et Pauli," does not prove that the porch was within the church in the sense in which Mr. Parker takes it; it must be interpreted as the *intrò inlatum* of the more detailed account, which is contrasted with the *in ipsâ ecclesiâ*. The porch of St. Martin was external to the church of St. Peter and St. Paul, in the same manner as the porch of St. Lawrence was external in the church of St. Januarius in Rome in the time of St. Gregory the Great, who describes a certain eminent dyer as being buried "in ecclesiâ B. Januarii Martyris juxta portam Sancti Laurentii."—(Dial., l. iv., c. liv.)

A remarkable passage given us by St. Paulinus in his description of the basilica of Nola (Ep. xii. ad Severum) shows us the origin and nature of these early burial-places:

"Totum vero extra concham basilicæ spatium, alto et lacunato culmine geminis utrimque porticibus dilatatur quibus duplex per singulos arcus columnarum ordo dirigitur. Cubicula intra porticus quaterna longis basilicæ lateribus inserta secretis orantium vel in lege domini meditantium præterea memoriis Religiosorum ac familiarum accommodatos ad pacis æternæ requiem locos præbent."

The poetical description he gives of the same feature of the building is equally suggestive:

"Conspice rursum
Impositas longis duplicato tegmine cellas
Porticibus, metanda bonis habitacula dignè,
Quos huc ad sancti justum Felicis honorem
Duxerat orandi studium non cura bibendi."

In another place he writes:

"Sed circumjectis in porticibus spatiari
Copia larga subest, interpositisque columnas
Cancellis fessos incumbere, et inde fluentes
Aspectare jocos, pedibusque madentia siccis
Cernere."—(Natal. x.)

We see in the two former passages the origin of our own cloisters in monasteries and cathedrals, and their early adaptation to purposes of burial. The words of Bede derive the clearest illustration from this passage, relating as they do to a period hardly two centuries earlier.

The second question raised in Mr. Parker's letter is of much greater importance, and extends over a far wider field. He expresses the conviction that "the churches of the tenth century were so generally of wood only, that very strong evidence is needed to show that a particular church of stone is of that period." For this he refers to his recent edition of Rickman; but the doctrine, though there more largely stated, has so few, and such insufficient proofs, that its ante-

cedent improbability is scarcely greater than its documentary evidence is unsatisfactory. I undertake to prove, on the contrary, that at no period have we fuller and more decisive evidence of building in stone than during the ninth and tenth centuries (800-1000). As the question is European, and not merely English, I will arrange my authorities in the order of time instead of place; and begin with the Abbey of St. Guillem du Desert, whose history has been fully detailed by M. Renouvier. This church was founded in 804, and built of stone, many portions of the original fabric still remaining.

Passing from Belgium to Rome, we find there that from the year 795 to 816 were carried on the great works of Leo III., which are described at length by Anastasius Bibliothecarius, including the rebuilding and restoration in marble, and other costly stones, of many of the principal basilica of the city. Thus of the title or church of St. Susanna we read, "*Ædificavit ecclesiam cum abside amplissimo et picturis de musivo* decoravit cameram et presbyterii pavementum pulchris ornavit marmoribus, verum dexterâ lævâque porticus cum columnis marmoreis extruxit.*" The same is said of his works in the Lateran church, which he decorated with columns of porphyry and white marble. These works were continued by Pope Sergius II. in 844, of whose restoration of the basilica of Constantine it is said, "*Pulchris columnis cum marmoribus desuper in gyro sculptis splendide decoravit.*" His successor, Sergius III., in the year 909 restored the basilica of the Lateran, of whom, from his moral turpitude, it used to be said as a proverb in Rome that he rebuilt the church "*non more sed marmore.*" How far this could apply to a wooden restoration, Mr. Parker will decide.

We pass on to Normandy in the time of the Duke Rollo (912). We find him entering the town of Rouen, which had recently been desolated, and finding not the charred remains of wooden churches, but "*disjectas moles ejus, avulsaque templorum saxa, ecclesias fundamento emotas muros hinc inde disruptis.*" (Dudonis Decani S. Quintini de Gestis Normanniæ Ducum.) Accordingly, he addressed himself to a work of restoration, "*Ecclesias funditus fusas statuit, templa frequentia paganorum restituit, muros civitatum et propugnacula refecit et augmentavit.*"

The monastery of Laubes, in the diocese of Cambray, was built by St. Usmar in 697, rebuilt between the years 800 and 900, and dedicated in the year 920. Its history is written by Folcuinus, who died in 990. (De Gestibus Abbatum Laubiensium.) The new church is said to have been built in a more elegant and costly manner, "*columnis undequaque corrasis, cum basibus et epistyllis et cæteris latomorum vel cœmentariorum disciplinis, pro moduli sui quantitate omnibus circa se positis incomparabilis.*"

* *I.e.*, "mosaic work:" *musivo illudere*, or *depingere*, is to paint or work in mosaic.

In the life of St. Ulrich, Bishop of Augsburg, we find that certain men came to him to beg him to consecrate a church which their fathers had built on their property, but which from the wildness of the district had never been visited by a bishop. This was in 950. "Patres nostri," they said, "in proprietate quem nobis reliquere de lapidibus et cemento et lignis ædiculam construxerunt quam Deo et sanctis ejus dedicare voluerunt."—(Vita S. Udalrici, autore Gerardo Presbytero.)

From Germany we pass to England, where we find a signal proof of the most elaborate building in stone in the "Life of St. Ethelwold" (961—980), written by his disciple Wulstan:—

"Cum vir dei magno conamine veterem decreverat renovare ecclesiam, jussit fratres frequenter laboribus unâ cum artificibus et operariis insistere, quibus certatim laborantibus opus ædificii paullatim in sublime excrevit. . . . Contigit autem quadam die dum fratres starent ad summum culmen templi cum cœmentariis, ut unus eorum Godus nomine caderet a summis usque ad terram. Qui mox ut terram attigit incolumis surgens stetit, nihil mali passus de tantâ ruinâ, seque crucis signaculo benedixit, admirans quid ibi ageret aut qualiter illuc venerit. Et cunctis qui aderant videntibus adscendit ad locum ubi antea steterat, accipiens trullam operi quod inchoaverat diligentius insisterat."

Unless *cœmentarius* means a carpenter, and a trowel is to be taken as a figure of speech for a chisel, I fear this is a fatal testimony against the theory of Mr. Parker. Still more unfortunate is the fact that Ethelwold was the intimate friend and pupil of Dunstan, and that his proficiency in masonry must be attributed to this early influence, combined with that of Abbo Floriacensis, the reviver of monastic discipline in England, who was also a restorer of ecclesiastical buildings. In conjunction with his friend, the monk Gauzfrid, he restored the abbey of Fleury, "cujus etiam solitudine, gazophylacium lapideum est constructum."—(Vita S. Abbonis Floriac., auctore Aymno Monach.) St. Abbo flourished from 988 to 1004.

His name naturally introduces that of Dunstan himself, the great church restorer of the age. Bridfertus of Ramesey, a contemporary, describes his labours after his elevation to the archbishopric in these words:—"Deinde autem destructa renovare, neglecta quoque justificare, loca sancto ditare, justos amare, errantes ad viam revocare, Dei ecclesias fabricare nomenque veri pastoris in omnibus adimplere cœpit." In a speech of King Edgar in 967, given in Spelman's Collection, he exclaims, "Tu mihi Pater Dunstance, tu mihi de construendis monasteriis, de ecclesiis ædificandis salubre consilium dedisti." If we ask of what material these churches were built, we are able to reply that they were doubtless built of stone, inasmuch as the same writer, a *testis oculatus*, incidentally informs us that stone-quarries were being worked even in Somersetshire at this period.

For when an immense stone had been flung at Dunstan through some diabolic agency, the writer observes that no such stones were found in these parts of Somerset, "nisi forte in quibusdam lapideis operibus." And when the Archbishop died, the monks of Canterbury are described as standing leaning upon the walls and on the thresholds of the stone walls (*maceriarum*), looking from afar off at the parting scene. (Osbern. Vita S. Dunstan.) The *lignea basilica* which Mr. Parker refers to from the forged charter of Knut, is simply a plagiarism from the forged charter of King Ini, which is described as signed in the same building; the object of its introduction being clearly to give the air of a greater antiquity to the later document. But even if genuine, it would point precisely the same argument against Mr. Parker's view as his argument from the names "Stone-house," "White-church," etc., to prove the rarity of stone buildings. For the mention of the Wooden Palace would have been very unnecessary and unmeaning at a period when every palace and church was built of wood.

Again passing over to France, I find an interesting description by a contemporary monk of the calamity which befell the church of St. Pierre de Chalons (Caballonensis), which was struck by lightning in 966, the church having been rebuilt in the previous century:—

"Percussus est arcus tali modo. Fundamentum et basis columnæ marmoræ maximeæ . . . ita concussa sunt atque commota ut rimæ factæ etc. . . . Lapidēs ipsius arcus a summo sui conscissi sunt, confracti, projecti atque dispersi per omne pavementum . . . maceriam ita concussit et quassavit ut aperturam inter eandem maceriam et arcum faceret."

Other causes occasioned the restoration of the church of St. Remy at Rheims, which having been built by St. Hincmar in 852, was rebuilt in 1004. Both churches were of stone.

"Viris qui architecturæ periti ferebantur ascitis futuri templi fabricam ex quadris lapidibus erigere cœpit a fundamentis." . . . "Sicque fundamentis in quibus locis non erant locatis, et columnis ex diruto priore ædificio competenter dispositis, arcus super eas diligenter voluti consurgere cœpit."—(Anselmi Monachi S. Remig. Rem. Hist. Dedicat. Eccles. S. Remig. Remens.)

St. Witigowo, Abbot of Auge (Augiensis) from 985 to 997, describing poetically the building of a church there in 984, writes:

"Huic arcus camyros* et subdidit undique sculptos
Gypso sub variis et verno flore figuris,
Fecerat hos sectas et sustentare columnas
Pulchre de saxis destructis atque politis."

Returning to England, we find that the Abbot Ealdred, of St. Albans, already in the tenth century (about 980) had collected the

* *I.e.*, curvatos.

Roman tiles and stones of the ancient Verulam to rebuild his abbey. His successor, Eadmer, continued this work of preparation, but a famine which intervened set aside this good intention, which was carried out by the Abbot Paul in the succeeding century; and unless England, with its ancient Roman models and Saxon imitations of Roman work, was very far behind the distant and yet uncivilized Hungary, building in stone was the rule rather than the exception, as Mr. Parker assumes it to have been. For if even St. Stephen, at the close of the tenth century, sent for masons and lapidaries from Greece to build the great monastery of St. Peter and St. Paul in Buda, as we are informed by the chronicler Thwroc, it is difficult to believe that in any part of Western Europe, where fraternities of masons were already being established, and where the monks of almost every monastery had become skilled masons, the building in stone had fallen into disuse even for the shortest period.

I cannot but express the wish, in concluding these remarks, that Mr. Parker, before he had advanced so singular a theory, had gone through the collection of writers of the ninth and tenth centuries, which fill several of the dense volumes of the "*Cursus Patrologicus*" of the Abbé Migne. He would have found in these the most ample and complete refutation of his theory, and would have concluded that the belief of the approaching end of the world no more interrupted church building in the tenth century, than it prevented the erection of the magnificent temple of the Irvingites in the nineteenth.

I am, etc. ROBERT C. JENKINS.

Buildings of the Tenth Century.—Were they usually of Stone or Wood?

[1862, *Part II.*, pp. 749-752.]

Will you allow me to make one or two remarks upon certain points in Mr. Parker's letter on Lyminge Church, at p. 608, etc., of your November number?

It is with fear and trembling that I venture to express dissent from so great an authority. But I have somewhat studied our early architectural history; I think I have not formed my opinions thereon without some reason. I make bold therefore to say, that I cannot quite agree with Mr. Parker, as to the churches before the eleventh century having been such small buildings, or so generally built of wood, as he maintains. My own belief is, that for long before that time, some churches at any rate were erected on anything but a small scale, and that a large proportion were built of stone; that stone churches, in fact, were the rule, where stone was at all accessible. I think that there is much historical testimony strongly tending to

prove this. To produce this, however, would require a volume, almost; I must confine myself to Mr. Parker's arguments in his Lyminge letter.

Mr. Parker adduces (p. 609) the existing crypts at Hexham and Ripon, remnants of two of the finest of the early churches, as showing the small dimensions of even such churches, whose magnificence was so much lauded. But is it clear that in these crypts we have the whole of the original crypts? and if so, is there any certainty that they do not occupy a very small portion of the space once occupied by their churches above them? I cannot see that these crypts afford at all sufficient proof of the statements of the chroniclers being such gross exaggerations as Mr. Parker supposes. In the case of Hexham, Richard of Hexham, writing in the twelfth century, describes the grandeur of Wilfrid's church from then existing remains. He seems to say that there were only parts of it still to be seen; and so far I see no reason for doubt, though it had meanwhile long been ruinous, and had received one restoration, if not more. William of Malmesbury speaks of it, no doubt incorrectly, as still standing entire, and as still exhibiting, to visitors from Rome, no bad image of the ambitious grandeur of Roman churches. ("De Gest. Pont.," 155.) I think we may safely conclude that there were sufficient remains in the twelfth century to show what it once had been, and that it was not a church "despised by the Norman builders on account of its small size."

I cannot see how the names of places, such as Stonehouse, Whitechurch (p. 609), in any way bear upon the question. In the first place, we ought to be sure when these names first obtained, before we can found any argument whatever upon them, as to the tenth or previous centuries. From Stonehouse, moreover, surely we can draw no valid conclusion as to stone churches. These may have been very plentiful long before stone houses were at all common. And Whitechurch may well have been the name of a place, because of its church being built of a whiter stone than its neighbours, though never a wooden church was anywhere near it. For instance, how very possible is it for a church to have been built of a light-coloured oolitic stone, while all around it were built of the near blue stone of the lias, or of the still nearer gingerbread stone of the lower oolite. And after all, the name Whitechurch may very possibly have originated from a white-plastered or whitewashed church; for such things were done very long before our modern churchwarden days, and such church may very possibly have been a wooden one. Surely such names have not the slightest weight, one way or the other.

But supposing they have any weight in favour of stone churches being rare, then I claim a far greater weight the other way, for the "lignea basilica" at Glastonbury, *temp.* Cnut (p. 610). Here are clear words, I might plausibly say, exactly at the time most fatal to

Mr. Parker's argument, proving that wooden churches were then a great rarity ; else why should such special mention be made of this one. I do not believe in this conclusion one bit : but surely it is a more defensible one than can be derived from such names as Stonehouse and Whitechurch. In Domesday, by-the-bye, there is one single mention of a wooden church ; but I am not therefore at all satisfied that a wooden church was any extreme rarity *temp.* Domesday. Other circumstances, for what I can tell, may have led to this one wooden church being particularly noticed.

Supposing Cnut's charter to be genuine, what his wooden church really proves I take to be this, viz., that there was at least one stone church then at Glastonbury as well ; and that this was the case, there is, I think, sufficient historical evidence to satisfy us.

As with many others of the early monastic establishments in England, in common with those of Ireland (a curious feature this, by-the-bye, and only one amongst others, derived from their Eastern and non-Roman origin, which deserve far more notice than they have yet obtained), there were in early times, at Glastonbury, several churches in one enclosure. In Malmesbury's "*De Antiquitate Glastoniensis Ecclesiæ*" there is mention of four distinct churches in one churchyard. The first of these is said to have been built by Joseph of Arimathea and his eleven companions, of wattle-work. (*Gale*, i. 293.) Afterwards, when other churches were added, it was generally called the "*vetusta ecclesia*," under which name there is frequent mention of it. In A.D. 472 St. Patrick was buried in it, and there he rested for 710 years, up to the time of its destruction by fire. (*Ibid.*, 298.) St. Paulinus gave it a wooden casing covered with lead. (*Ibid.*, 300.) In 1012 it received the bones of St. Dunstan, and here they rested 172 years, until the fire. (*Ibid.*, 303.) Of the other churches, one, said to have been built before the end of the second century, is expressly said to have been of stone. Of the material of the others I see no mention. (*Ibid.*, 294.) Now all this, of Malmesbury or his interpolator, may be but worthless tradition, or more worthless fiction. Putting it at the lowest value, as an impudent twelfth-century fiction, still we must believe that it was adapted to the then buildings at Glastonbury, and to the current traditions about them. We may gather safely, I think, so far as this, viz., that in the twelfth century, and up to the fire in 1144, there was in being an ancient wooden church, believed to be of very great age, and that there was at least one other stone church as well, if not in actual being, yet known to have been in being not long before. I state the case in this way, because I do not see any direct statement of either of the other churches having survived until the fire, as is more than once said of the wooden church. And this wooden church, associated with one or more stone churches, it seems to me clear, was the "*ligna basilica*" of Cnut's charter.

As to Dunstan building churches of wood (p. 610), I must allow that in some cases he did. Eadmer describes him, after his promotion to Canterbury, as arranging places of sojourn (*hospitia*) in the remoter parts of his diocese, for the sake of more convenient visitation; and then adds, "apud Magaveldam, sicut et in aliis hospitiorum suorum locis, ligneam ecclesiam fabricavit." ("Angl. Sacr." ii. 217.) But these, it is plain, were either mere private chapels to houses of short occasional residence, or, at the most, churches in small obscure hamlets. It does not follow that he would use the same material for churches of more importance. Indeed, the mention of wood in these instances may intimate that he did not use it in others. That his church at Glastonbury was not of stone seems to me almost an incredible supposition.

If any negative evidence could convince me to the contrary, the fact mentioned by Mr. Parker (p. 610), viz., the total absence of all vestiges of early stone-work in the present ruins, would go a long way towards it. But this negative evidence loses some of its force, from the fact that Abbot Thurstin began a new church towards the end of the eleventh century, and that his successor, Herlwin (abbot 1101-1120), pulled down what was just built, and began another church on a larger scale. (Gale, i. 333.) If in the present ruins no re-used remnants can be detected of these churches of Thurstin and Herlwin, no wonder perhaps that Dunstan's church has equally wholly disappeared. Abbot Herlwin, however, is said to have expended only £480 on his new work, a sum that would not go very far towards a large church, such no doubt as he commenced; and probably it was not proceeded with after his death. For Malmesbury tells us that since the Norman advent Glastonbury had been continually suffering from most severe troubles, and had made no progress, either in new buildings, or in additional inmates. ("De Gest. Pont.," 145.) Still the entire absence of re-used materials from these earlier buildings is a very strange fact. Are we to suppose it possible that the Norman abbots Thurstin and Herlwin built of wood, as well as Dunstan before them?

But are the foundations of the ruins accessible to examination? It may be that the after-buildings at Glastonbury were on so grand a scale that their foundations swallowed up all the available materials of the older churches.

I am, etc. JAMES F. DIMOCK.

[1863, *Part I.*, pp. 84-92.]

The letters of your learned correspondents, Mr. Jenkins and Mr. Dimock, are entitled to every consideration and respect, and are really very valuable as the result of extensive reading brought to bear, in a concise and agreeable manner, upon an interesting and difficult subject, one side of which they may fairly be said to have exhausted.

Their arguments will no doubt be considered as conclusive and unanswerable by one large class of your readers, who may without disrespect be called Closet Antiquaries : men who diligently read the Chronicles, and take it for granted that the buildings of which they there read such glowing descriptions, are the same as those which now exist at the places mentioned. But by another large and increasing class of your readers they will be considered unsatisfactory, and altogether begging the question or entirely beside it, and going off at a tangent as if on purpose to evade it. The real question is, not what buildings were erected in the tenth century, but what buildings of that period are *now existing* : whether the existing church at Lyminge is more likely to be of the tenth century or of the eleventh.

There is a growing school, the school of Rickman and of Professor Willis, who are not content to receive written evidence alone for the age of any existing building ; they require to have the building itself examined by some competent person, who is not blinded by prejudice or fancy, and who has previously examined a sufficient number of buildings with reference to their history to be able to form an opinion of the probable age of this one in particular. Those who have carefully read and considered Professor Willis's invaluable "*History of Canterbury Cathedral*," and have profited by his instruction, have long seen that it is the key to the real history of all the mediæval buildings of Europe ; and the more they have heard of the Professor's admirable lectures on other cathedrals, the more they have endeavoured to carry out his principle in the examination of other buildings, the more fully they are satisfied that he is right. They soon learn by practice to distinguish the age of every part of a building, to know the characteristic marks of the work of each successive generation from the eleventh century to the sixteenth, taking as their guide certain *typical buildings* of each period, of which either the exact history is known, or at all events the date of foundation, which is proof that there can be nothing *earlier* than that date in each case, although it is no evidence that the buildings have not been enlarged and more or less rebuilt half-a-dozen times since the original foundation. I have given a list of such typical examples, with a short account of each, in my new edition of Rickman, for each period from the eleventh century to the sixteenth ; but of the tenth century I could find none.

Our ancestors generally proceeded on such economical principles that they did not pull down any old wall that would come in with the plan of the new buildings, so that we commonly find some portion of each rebuilding if we search diligently for it, although often cased over and concealed by later work. In this manner, by tracing back step by step, we arrive at the masonry of the eleventh century, and we find it so rude and barbarous that we can hardly imagine that

anything still more rude or worse constructed would stand at all. Even the work of the time of the Conqueror, such as Gundulf's buildings in Kent, are of rough stone for the most part; and when the stones are hewn or cut, the joints of mortar between them are so wide as to show very unskilful masons.

It must be borne in mind that every one of our cathedrals was rebuilt in the twelfth century; there is not a vestige of Saxon work in any one of them. Lanfranc's cathedral at Canterbury was entirely pulled down and rebuilt by Ernulf and Conrad, in the time of Henry I. (as we are expressly told by Gervase). Why? excepting that it was either so small or so badly built, that it was not thought worth preserving. If the masonry of the time of Lanfranc was so bad (as we know it to have been by other examples now remaining, and we may reasonably infer it must have been even in his own cathedral), what must that of the time of Dunstan have been?

In all the towers called Anglo-Saxon, and which appear to belong to the eleventh century for the most part, the masonry is of the same rude character—rather the work of common labourers or of carpenters than of skilled and practised masons. It requires a generation to train a body of skilled workmen, as those architects who had to do with the revival of Gothic, such as Mr. Blore and others can testify; and if in the nineteenth century it is found difficult to train a school of workmen to work in a different manner from what they have been accustomed, how much more difficult must it have been in the eleventh, and how improbable it is that the men who built in the rough manner which we find they did build were the successors of other masons. They were evidently men just learning the art of building in stone. It is clear to those who judge of the age of buildings by the buildings themselves, and not by books only, that the Roman art of building, which was chiefly of brick, gradually decayed and died out in England and other countries; that there was then an interval during which nearly all buildings were of wood, or of rough stone without mortar; then a revival took place, and the earliest buildings erected after this revival were built of the fragments of Roman buildings then in ruins. When this supply was exhausted, the Roman buildings were copied, as well as unskilled hands could copy them; and in this revived art of building a gradual improvement took place in each succeeding generation, until the most perfect masonry and construction that the world has ever seen was produced in the twelfth and thirteenth centuries.

The exact period when this revival commenced is a fair subject for discussion. The most probable time generally (it may have been different in different countries) seems to be the beginning of the eleventh century—the time of Canute in England, who ordered churches to be built of stone *and lime* (as Malmesbury tells us). This is the earliest mention of *lime* in English history; and it is at least a

remarkable coincidence that from this period we have churches remaining, and can plainly trace the change of the work of each succeeding generation, but before this period we have not a single building now remaining that we can point to with any confidence excepting the Roman remains. It is the time when Radulphus Glaber was living and described what he saw; and he tells us that "so great was the number of churches, and monasteries, and oratories that were building everywhere, even in remote villages, that it seemed as if the world was putting on a *new white robe*."* This may be exaggerated language, as the language of the chroniclers usually is, but not more so than the passages Mr. Jenkins relies on; and it surely indicates a great revival in building, a mania for building, a building era, such as we have seen in our own days, with a change of material also, because the previous buildings had not been white.

Respecting the supposed influence of the millennium, a controversy has long been carried on among foreign antiquaries, and it is difficult to say to which side the victory inclines. The fact is remarkable that every charter of the latter part of the tenth century concludes with the words, "The end of the world being at hand." It is natural to suppose that this general belief had some influence on buildings, but it is not at all a material point; the fact remains that from whatever cause a great revival in building began soon after the year 1000, and that it is very difficult to find any existing building of the tenth century. Before Mr. Jenkins assumes that Lyminge Church is of that period, it is only fair to expect him to point out some other building now existing in England of similar dimensions and character, and of the same age: none has hitherto been mentioned. The building which most resembles it is the earliest part of St. Albans Abbey, which we know to have been built after the Conquest. (For engravings of these see Buckler's "History of St. Albans.")

By the kindness of Mr. Roach Smith, I am enabled to lay before your readers the plan of the two churches at Lyminge, and engravings of the most peculiar features, from drawings by Mr. Fairholt, published in the fifth volume of "Collectanea Antiqua."

I do not find any authority for the supposition that Dunstan built anything at Lyminge; all that is recorded is that "A.D. 960, King Athelstan, with the consent of Archbishop Dunstan, grants a piece of land to the Church of Lyminge called Maham" ("Thorn. Chron."). Of Lanfranc it is recorded "*ecclesiam utcunque reparavit*,"† and "*quem reparatum ministris sacerdotibus dignantur*,"‡ etc. I have shown that *reparavit* in mediæval Latin is often used for *reconstructed*, and that the actual construction exactly corresponds with the earliest

* R. Glabri Hist., lib. iii. c. 4; Rickman, p. 100.

† Auctor. Antiq. ap. Leland, Collect., tom. ii.

‡ Auctor. Anon. ap. Goscellinum, as quoted by Mr. Jenkins.

parts of St. Albans, which were building at the same time. The use of Roman tiles to form the window-arches only shows that these were the most convenient materials that came readily to hand, the church being built on the site of a Roman villa, and the same materials had no doubt been used in the earlier church.

I will now proceed to answer the letters and the historical examples there cited of buildings that have been erected in the tenth century.

1. With regard to the word *porticus*, I have never denied that it means an external colonnade; I have only contended, and still contend, that it means also an internal colonnade. The vestibule at Nola was no doubt one of the class that we frequently find in Italy, a square court at the west end of the church, surrounded by a colonnade, and resembling much more an English cloister than what we now call a porch; and this was the common place of burial, just as the cloister was in England. The *atrium* was the square court, surrounded by the *porticus*; but this word *porticus* was also applied to the internal colonnades or aisles. It is notorious, as every one of our cathedrals bears witness, that in England our bishops have always been buried in the aisles of our cathedrals, with a few rare exceptions, such as founders or great benefactors, who were buried in the choir, in front of the altar; and this is the explanation of the passage in Bede: "*in ipsa ecclesia*" means in the choir, the more sacred part of the church; just as when applied not to the fabric, but to the spiritual Church, the word *ecclesia* means either a particular church or diocese, or the whole Christian Church; the meaning of the word is either general or limited, according to the context, whether applied in a spiritual or a material sense. These explanations apply to nearly all the passages quoted by Mr. Jenkins. The "remarkable passage given us by St. Paulinus in his description of the basilica of Nola" is most distinctly on my side of the argument; he describes the church as consisting of the *concha*, or vault of the tribune or apse, usually covered by a mosaic picture, expanded into four aisles, with rows of columns and arches, and with oratories between the columns under the arches, or in the side walls, just as in later cathedrals. His description would apply to several churches now existing in Rome and in other parts of Italy: we do not appear to have ever had anything exactly corresponding to them in England.

It is hardly fair of Mr. Jenkins to extend the field of inquiry from England to all Europe, as it is hardly possible for anyone to have examined all the buildings that he mentions, or to know what really remains of the original fabric of each. His foreign authorities are almost worthless for this purpose. It is only within the last few years, since the publication of Professor Willis's "*Canterbury*," that the eyes of the archæologists of all Europe have been opened to the real facts of this question, and any works published before that time are of no authority upon it. The abbey of St. Guillem du Desert I do

not know; the locality is not mentioned; and the authority of M. Renouvier, that "many portions of the original fabric are still remaining," is very questionable; we cannot judge of this without seeing it, or having photographs of it, or knowing more about the author and his power of judging of such a question. The works of Leo III. at Rome are entirely built of brick, ornamented with antique marble columns, taken from the ancient buildings, of which Rome furnishes an inexhaustible supply, as is the case with almost every ancient church in Rome; there is not one built of stone. If Mr. Jenkins would refer to my papers on the "History of Mosaics" in your pages for last year, he will find the early churches described, with their concha brick vaults still covered with the original mosaic pictures; they are not at all to the purpose in the present argument. "The columns of porphyry and white marble" are all antiques, stolen from the earlier Pagan buildings: probably there were no skilled workmen in Rome at that period capable of executing such work, which requires much practice and experience; and no opportunity was afforded for this, as the abundant supply of antiques made such workmen superfluous.

To follow Mr. Jenkins into Normandy. At Rouen there is nothing remaining of the time of Duke Rollo (912), excepting perhaps a crypt; whatever he built was in all probability of rough stone only, and so badly built that it was entirely destroyed in the following century. "The monastery of Laubes, in the diocese of Cambray," I do not know. I should be glad of a more exact locality: Mr. Jenkins then leads us to Augsburg in Germany; but in neither case is a word said about existing remains of this period. The examples cited by Mr. Jenkins from the "Lives of St. Ethelwold and Dunstan" are more to the purpose, as they *were* in England; but not a word is vouchsafed about the existing remains, and the exact localities are very vaguely referred to. The existence of stone quarries proves the use of rough stone, but does not prove the existence of skilled masons, capable of squaring, cutting, and carving stone. When stone has once been cut into a particular form, it retains that form unless wilfully destroyed; how is it that not a single capital or moulding of the tenth century has ever been found?

Even if the existence of a few isolated buildings of stone can be found, this does not prove the general custom of the age; in a land covered with forests the general use of wood is far more probable; and the *onus probandi* rests with those who wish to prove an exception.

Again following Mr. Jenkins in "passing over to France." At Chalons there is no work of this period remaining in the church of St. Peter; it has been entirely rebuilt, probably more than once. The church of St. Remi, at Rheims, happens to be one with which I am well acquainted; I have seen it and examined it several times; the

last time was in 1861, when I was there and examined it carefully with my excellent friend the well-known able architect and most learned antiquary, M. Viollet-le-Duc. Before we left Paris, he told me he would show me a church of the ninth century; which I ventured to doubt. After we had examined it together, he agreed with me that the earliest part of the existing fabric is work of the eleventh century, consisting of the main walls of the nave and transepts; the whole of the ornamentation has been altered in the twelfth, and the apse added in the thirteenth. The only part remaining of any earlier structure consists of some marble columns which are *antique* Roman work, taken, no doubt, from the ruins of the Roman buildings of the city, of which the gateway still remains standing; and these columns exactly agree with the other antique columns in that gateway. The fair inference from these facts is that the original church was small, and so badly built, that the better masons of the eleventh century did not think it worth while to retain any part of the old walls in their new and enlarged structure. If there had been any *worked* stone, it would have been used again as the marble columns were. The "Abbey of Auge" I do not know. Where is it? and what remains are there of this period?

St. Albans is a case far more in my favour than in Mr. Jenkins'. When the Roman tiles were collected is very immaterial; they were not put together as we see them until after the Norman Conquest; the actual construction is a century later than the time of Dunstan, and is of the time of Lanfranc, and the construction of a large and lofty building of Roman materials corresponds more closely with the existing church at Lyminge, than any other building in England does. That masons were sent from Greece (Byzantium) to Hungary in the tenth century, only proves that there were no native masons to be found, and the same remark applies to the buildings of Charles the Great at an earlier period; they are purely of Byzantine character, and unlike any other buildings in France. The most perfect of them is at Germigny-sur-Loire, of which I gave an account, with an engraving, in the "*Archæologia*," vol. xxxvii. p. 244 (1857). The other buildings of Charles the Great have for the most part been either destroyed, or so much altered that it is difficult to trace out any part of the original work; this is especially the case at Aix-la-Chapelle. The abbey gate at Lorsch in the Bergstrasse, attributed to this period, is purely Roman work, and probably built by workmen brought from Rome. (The newel staircase at one end is an addition, probably of the eleventh or twelfth century.) In the time of Charles the Great we might expect to find more of Roman art remaining than in the tenth century. The interval between his time and that of Dunstan is quite long enough for the arts of cutting stone and setting stone to have been lost, if there was no demand for them. That "the monks of almost every monastery in Western Europe had become skilled

masons before the tenth century" is entirely an assumption of Mr. Jenkins, for which he offers not the slightest evidence ; that they were very unskilful masons in the eleventh is proved by numerous buildings now remaining. They built very substantially, with very thick walls, and their lime being burnt on the spot, the mortar was strong, and the grouting often became a concrete rock ; therefore their walls have been kept standing in many instances, but the whole of the ornamentation altered, or added, as at St. Remi at Rheims, and St. Stephens at Caen, at Malling Abbey, and Rochester Cathedral.

I must now endeavour to answer Mr. Dimock, whose authority is great on such a question, from his unquestioned learning. On mere matters of opinion each may fairly hold his own, but in questions of fact some reply is called for. The crypts of Hexham and Ripon are familiar to me : they were both built at the same time, nearly on the same plan, both constructed chiefly of the fragments of Roman buildings,* and both are unquestionably of their original size ; each complete with the narrow passages on all sides of it, and with the ascending and descending staircases as described by the chronicler ; each was under the choir of the original church, and proves its small dimensions. As Mr. Dimock appears not to know the plan and engravings of this crypt, which appeared in the third volume of the "*Archæological Journal*," and as this is probably also the case with many of your readers, I have borrowed the use of them for this occasion. (See next page.)

That the Oriental custom of having several churches in the same enclosure, usually seven, as we find in Ireland, was also to be found at Glastonbury, I was not aware ; but as such churches in the East and in Ireland are always very small, there is no reason to suppose that they would be larger in England when the same plan was followed. The original church at Lyminge, of which we have the foundation only in the present churchyard, by the side of the present church, is quite as large as any of those old churches in Ireland or in Greece. I have never doubted the antiquity of this small church ; what I question is the age assigned by Mr. Jenkins to the large and lofty church now used. The passage which Mr. Dimock has quoted from the "*Life of St. Dunstan*" I had marked for extract, as proving that he did build churches of wood in country villages, whatever he may have done in more important places. There is no reason to suppose that Mayfield was at that period a very small and unimportant place ; it was the site of one of the Archbishop's palaces, and as the author in the "*Life*" expressly says that Dunstan built a *wooden* church there, as well as in several other places, I may fairly claim this passage as on my side. The miracle which Eadmer records, of Dunstan pushing the church with his shoulder into the correct east point, seems

* For engravings of several of these Roman fragments, see the "*Archæological Journal*," vol. ii.

more natural when applied to a small wooden church, built perhaps upon a frame, like many early wooden cottages, than it would do if applied to a stone church. The other passage which he quotes respecting Glastonbury tells quite as much in my favour as against me.

That the buildings of the English people and of many other nations, in the tenth century, were *usually* of wood, or wattle-work and mud walls with thatched roofs, and *rarely* of stone or brick, is as clear as any fact of the same period can be. That the churches were *sometimes* built of stone I have never denied ; but it does not appear to me that they were generally so, nor have we any evidence of the use of ashlar masonry at that period, nor of the existence of a body of *skilled* masons ; on the contrary, it would appear that the masons of that day were no more *skilled* than the Irish labourers and hodmen of the present day, and there is a wide distinction between common labourers and skilled masons. It is impossible to read St. Bernard's "Life of Archbishop Malachy" without seeing that the Irish people in the twelfth century were not acquainted with the art of cutting and carving stone, and that their buildings were then usually of wood. Ireland was no doubt behind England at that period in all the arts of civilization, but is not likely to have been more than a century behind, and the state of Ireland in the first half of the twelfth century is probably a fair picture of that of England in the beginning of the eleventh.

If churches were the only buildings erected of stone, it would have been hardly possible to keep up a supply of skilled masons, unless the number of churches then building had been very much greater than there is any reason to believe it was. These simple arts require a good deal of practice, and constant practice, for men to become skilled in them and to remain so. If all demand for them were to cease for two or three generations, from the general habit of building in wood, these arts would perish, and would have to be learned afresh when a fresh demand for them arose ; and this process would require two or three more generations before really skilled masons were produced. A skilled mason, whether a cutting mason or a setting mason, has at all periods when masonry was used at all, been able to earn double the wages of a common labourer, which proves that it has always been an art to be learned, like other arts, by practice. With the exception of churches, the earliest stone buildings we have in this country (after the Romans) are the Norman keeps and castles, none of which are earlier than the eleventh century, and it was a century after the keeps were built in stone before the outer walls of enclosure, or any of the dwelling-houses, even in the castles, were built of stone. Earthworks and wooden palisades continued to be the usual fortifications down to the thirteenth century. The use of cut stone came in very gradually, and timber buildings continued to be by far the most

common. Some wooden churches still remain in different parts of the country where stone is scarce, as in Essex, Hampshire, and Cheshire. These are now the exceptions; but in the tenth century, when the whole country was covered with forest, stone churches were the exception.

I am, etc. JOHN HENRY PARKER, F.S.A.

[1863, *Part I.*, pp. 213, 214.]

May I beg space for a few more words about tenth-century stone or wood churches? I ask for it especially, because it seems to me that Mr. Parker must have misunderstood what I said in your December number; and I do not like not trying to defend myself when he charges me with begging, or otherwise evading, the real question. I am quite sure that I had no such intention, and I cannot see that I at all in any way was guilty of so doing.

Mr. Parker says (Jan., p. 84), "The real question is, not what buildings were erected in the tenth century, but what buildings of that period are now existing." This certainly is not the question, so far as I am concerned. In your November number he adduced historical arguments against stone churches earlier than the eleventh century, and it was simply these historical arguments that I ventured to dispute. The real question between us is simply this—whether or no there is historical proof that stone was a common material for churches before A.D. 1000. Abundant and valid proof I conceive there is, in favour of stone churches. Whether or no any such early churches are now in being is a perfectly distinct question, upon which I did not and do not venture to say one word.

It seems to me, strongly, that Mr. Parker has drawn too general a conclusion from what Ralph Glaber says about the general belief in the A.D. 1000 end of the world, and the consequent church-building revival after that year had safely passed. Glaber himself puts some limit upon this revival, when he says that it prevailed "*præcipue in Italia et in Galliis*." In England, I think, the belief in the A.D. 1000 end of the world cannot have been very prevalent.* I am speaking uncertainly, but I cannot call to mind an instance of any English writer near to the time mentioning it. At all events, it can have had little adverse influence upon church building in England in the latter half of the tenth century. Far more churches were then built than in the first half of the eleventh century.

The tenth century, with the exception of its last few years, was

* Mr. Parker (Jan., p. 86), speaking of foreign charters only, I believe, states it as a remarkable fact, that in every charter of the latter part of the tenth century there is mention of the end of the world being at hand. This is very commonly the case in English charters of that date; but it is also the case with earlier and *later* English charters as well; and therefore no valid argument can be founded upon them, as to any such general belief in England.

in England a time of much prosperity and much progress. Alfred had no unworthy successors in Edward, and Athelstan, and Edmund, and Edgar. Perhaps in no equal period of our history were more churches built than during the reign of Edgar, and the pontificates of Odo, and Dunstan, and Ethelwold, and Oswald. I find no actual mention of Alfred having built churches of stone, but Asser distinctly speaks of his using stone in building houses and towers, and he was not the man to build churches of an inferior material. Alfred, Asser further tells us, gathered from many nations almost innumerable workmen—"In omni terreno ædificio edoctos." This may have much in it of panegyrical exaggeration. Still, after all reasonable deduction, enough will be left to warrant us in concluding that the building revival in England began before the year 900, and that a school of skilled masons was then founded, which would not languish in the times of Alfred's successors.

That in Edgar's time churches were commonly built of stone, there is plenty of evidence. For instance, we have accounts of Oswald building a church at Worcester, and another at Ramsey. At Worcester a stone ready for raising on the building refused miraculously to move, even to the united efforts of eighty men. Oswald is sent for, to whose saintly eyes is visible a demon sitting on the stone, and mocking with obscene gestures the baffled workmen. The saint, of course, drives him away, and the stone is raised with the greatest ease to its place in the building" (Eadmer, in "Ang. Sac.," ii. 202). At least, such is the legend, which we may disbelieve just as much as we please. But we cannot disbelieve that the church was built of stone. On no other conceivable supposition is it possible to account for its being made the scene of such a legend.

At Ramsey, Earl Ailwin had built a temporary wooden cell for three monks, before Oswald became interested in the place ("Hist. Rames.," cap. xviii., Gale, iii. 397). Oswald sends for a monk, who enlarges Ailwin's wooden chapel, and erects such domestic buildings as were necessary for a prior and twelve brethren. Upon the arrival of these a larger church is begun. A number of workmen are collected, of whom some, the historian happens to say, are employed in carrying stone, others in mixing mortar. Therefore this church was certainly of stone. It was a cross church, with aisles; with a central tower, and a second tower at the west end (*Ibid.*, p. 399). It was consecrated in 974 (*Ibid.*, p. 401). The foundations of the central tower failed. This had to be taken down and entirely rebuilt, with much, the historian seems to say, if not all, of the rest of the church (*Ibid.*, p. 420). There was a second consecration in 991.

Now, in both these cases of Worcester and Ramsey there is no direct mention of the churches being built of stone. It is only by mere incidental mention that we find that such was certainly the case, while even the small temporary church at Ramsey is directly said to

be of wood. What possible conclusion can we come to but that stone was then the usual material for churches? The historian plainly tells us of wood in the small temporary church, as if even in such a case it was the exception, and not the rule; of the material of the larger churches he says nothing directly, because, as a matter of course, they would be built of stone.

And these are not exceptional instances. Mr. Jenkins (December, p. 748) gives another like incidental proof that Bishop Ethelwold also built with stone. Many more such, I have no doubt, might be produced. On the other hand, I do not know of an instance of a tenth-century church being directly said to be built of stone.

Than such incidental proof, I can imagine none more satisfactory.

I am, etc. JAMES F. DIMOCK.

[1863, *Part I.*, pp. 215-217.]

When Mr. Parker affirms that "the real question is not what buildings were erected in the tenth century, but what buildings of that period are now existing," he appears to forget the origin of our controversy, and the very heading he has adopted in his letter. The question whether we have any buildings of this period remaining is a very unimportant one in comparison with the inquiry "Did the art of building in stone entirely die out between the ninth and eleventh centuries?" Mr. Parker, in his late edition of Rickman, affirms that it did:—"The habit of the people was to build in wood *only*, as was the case with other nations in the same stage of civilization." As the champion of this theory, which I had rejected as contrary to the clearest historical evidence, he wrote to me in September last, "I challenge you to the proof of a single building of stone in the ninth or tenth century in any part of Europe. Why should Lyminge be the sole exception?" In the face of this challenge, I can hardly see how he can object to the extent of the field over which I have led him, unless I had carried him beyond the shores of Europe. The instances I adduced, far from being wide of the mark, as Mr. Parker asserts, were so pointed in their application that he has modified his proposition with the word *usually*, and now puts it in the form, "Were (buildings of the tenth century) *usually* of stone or wood?" How far the depreciation of chronicles and ancient documents which is indicated in the opening of his letter can consist with a theory which is founded on *typical buildings*, whose history can only be established by the same kind of evidence, it is not easy to see. Still harder to reconcile is the passage which traces back the masonry of the eleventh century to a state "so rude and barbarous that we can hardly imagine that anything still more rude or worse constructed could stand at all," with the words of Mr. Parker to the visitors at Deerhurst: "The modification of the Romanesque, which preceded the early Norman, was frequently ornate, considerable ornamentation

being put on the windows of Deerhurst tower." Mr. Parker affirms that "there was an interval during which nearly all buildings were of wood, or of rough stone without mortar." It is against this doctrine that my letter in your December number was written, and if time and opportunity permitted, the instances I adduced would be but a small instalment of the evidence that the writers during this interval present against the truth of a proposition which I confidently affirm rests on no evidence whatever.

But Mr. Parker appeals to the non-existence of ascertained buildings of this period in proof of his theory. Their fewness may, however, be much more reasonably accounted for by a consideration of the state into which the original buildings must have fallen at this period, and the necessity of not simply repairing but rebuilding which had arisen in the opening of the eleventh century. The first church-building period in England was from 600 to 700. During this time all the great monastic and other churches had been founded, and they were sufficiently durable to last during the three centuries that intervened. The great building movement of the eleventh century arose out of the same necessity which marks the periods of church building of a later date. The supposed ignorance of the properties of lime is met by the fact that in the works of St. Isidore, which formed the text-books of ecclesiastics of every subsequent age, the use of lime is thus stated: "*Usus ejus (calcis vivæ) structuris fabricæ necessarius. Nam lapis lapidi non potest adhærere fortius nisi calce conjunctus*" ("*Origin.*" l. xvi., c. iii.). For what purpose could the trowel of the mason Godus have been used but to spread the mortar for his building? and how could this be made without lime? Where has Mr. Parker discovered that "the Roman art of building was chiefly of brick"? Vitruvius says, on the contrary, "*De ipso autem muro e quâ materiâ struatur aut perficiatur ideo non est præfiniendum, quod in omnibus locis quas optamus copias eas non possumus habere. Sed ubi sunt saxa quadrata sive silex sive cœmentum, aut coctus later sive crudus his erit utendum*" (L. i., c. v.). Brick is only employed in default of other material. That Glaber Radulfus in his account of "the world putting on a new white robe" referred to a change of material as well as colour is another of the gratuitous assumptions which seem necessary to the very existence of Mr. Parker's theory. The churches of the eleventh century were plastered externally, and fragments of this plastering are constantly found on buildings of the earliest period. In England, at least, the darker colour of the ordinary sand and rag stone would very ill satisfy the terms of such a comparison.

The question on the word *porticus* seems to be very much reduced in its extent. Mr. Parker does not, however, appear to admit that its two distinct uses belong to two as distinct periods, and that in Bede and all the earliest writers it refers to the external porch only.

When he affirms that "in England our bishops have always been buried in the aisles of our cathedrals," he is right in regard to the later period, but completely in error as regards the former. The prohibition against burying anyone in churches extended till the ninth century. In some cases it was carried on to a very late period. An ancient anonymous writer quoted by Martene makes it a privilege of the Gallican Church "quod homines non sepeliuntur in urbibus." "Postea tamen," adds Martene, "episcopis abbatibus aliisque insignioribus personis concessa est in templis sepultura" ("De Antiq. Eccl. Rit.," l. iii., c. xiii.). But this was long after the period which Bede describes. The Capitular of Theodore is an irrefragable proof that before 698 no bishop could have been buried within the church. Burial in the choir was still later in Western Europe, and in the time of Bede would have been deemed a positive sacrilege. That the choir was ever called the church *par excellence*, as Mr. Parker intimates, requires somewhat more than a mere assertion to establish. The statement that the works of art ascribed to the popes of this period were mere "stolen antiques" is absolutely opposed to the whole tenor of the descriptions of Anastasius. Indeed, it is difficult to conceive how any of the then existing remains in Rome could have been employed in the magnificent and uniform structures he is describing. The "abundant supply of antiques" which had survived the destruction of barbarians as well as the ruin of ages could not possibly have formed the materials for buildings such as these. From the days of Walafridus Strabo (850), who details every part of a church, and supposes it to have been built *cæmentitio opere*, until those of Ivo Carnotensis, the pupil and contemporary of Lanfranc, who describes minutely the method of stone building of his time, comparing it in all its parts to the building up of the spiritual body of Christ, there is not a single period which testifies the extinction of the arts of masonry, or even skilled masonry, in Europe. Mr. Parker's description of the rudeness of the work of this period may well be met by the following passage of Ivo (1095), which, as it is given in a sermon, and by way of popular illustration, represents not a novelty of church building, but its regular and established methods:

"Primo lapides qui ad hanc fabricam ædificandam comportati sunt, aut de montibus sunt præcisi aut de locis subterraneis eruti, aut de agris collecti. Adhibita est dehinc cæmentariorum manus quæ tundente frequenter ferro, superjectâ regulâ scrupulositatem et informatem lapidum complanaret et ad debitam quadraturam quæ majores minoribus in paritate comparari possent, artis suæ disciplinâ perducerent. . . . Addita est etiam complanatis lapidibus, cum in parietibus ad ordinem unius lineæ collocarentur, sicut nostris, cæmenti glutinosa tenacitas, quæ lapides invicem constringeret et ab imposito sibi ordine separari non permetteret. . . . Ædificato itaque templo

et quasi in unius lapidis formam cæmento constringente redacto . . . ipsum templum dedicamus.”—Ivonis Carnot., “Serm. Bibl. PP. Auct.,” t. i., p. 784.

Could there be no skilled masons, when we read of an “*artis disciplina*” such as this? And if there were, when and how could their learning be acquired but in that age of darkness which Mr. Parker has created, and from those ignorant builders to whom the very nature of lime was unknown? Again, is there no indication here of the smooth and close masonry which Mr. Parker so strongly proclaims to be impossible in the period of Lanfranc and Gundulf? And yet if we were to assert for a building fulfilling all these conditions the age of Lanfranc or Ivo, we should be at once met by the arbitrary decision that such a supposition is incredible, even if documentary evidence were adduced in its support. “*Closet antiquaries*” have at least the advantage of studying ancient records without the impediments of new theories; and though they may not be converted to Mr. Parker’s view, they will gladly acknowledge, as I do, the value of the contributions he has made, not only in his larger works, but in your own columns, to that art of which he has proved himself one of the most indefatigable and accomplished historiographers.

I am, etc. ROBERT C. JENKINS.

Buildings of the Tenth Century.

[1863, *Part I.*, pp. 349-353.]

Had I considered the correspondence which has been carried on in your pages between Mr. Jenkins, Mr. Dimock, and myself, as in any degree a personal controversy, I should be very well content to let it drop at its present stage; nothing could exceed the kindness and courtesy with which it has been conducted on their part, and especially of the manner in which Mr. Jenkins concludes his last letter. But I have never so considered it; I look upon it as a convenient mode of investigating and discussing a difficult and interesting historical question. My object has been to lead the closet antiquaries and the travelling antiquaries to assist each other, which is the most likely mode of arriving at the truth of such a question. It very rarely happens that the same person possesses both branches of information in an equal degree. I have no pretension to compete in learning with either of my friendly correspondents, but I have probably seen and examined many more buildings than they have: the Oxford summer vacations have afforded me the opportunity for travelling, of which I have availed myself for many years, and as these subjects have always interested me, I have missed no opportunity of examining them.

I had hoped and expected that other friends would have joined in this inquiry on either side—your pages are always open equally to

both sides—and more than one had promised me to take part in this discussion, who may yet be induced to act upon their good intentions. One great reason for my not being willing to let this subject drop where it now stands, is that by so doing I should appear to acquiesce in the opinions of the opposite party, which I do not see any good reason for doing. They have not pointed out a single building of the tenth century *now existing*, and though they have brought forward good evidence of buildings having been erected of stone at that period, there is no evidence to show that these were of *cut stone*, nor is the number sufficient to establish that it was *the usual habit of the people* to build of stone.

Mr. Dimock appears to have overlooked the origin and turning-point of the discussion; it originated in a visit of the Kent Archæological Society to Lyminge Church, when I ventured to express a difference of opinion from Mr. Jenkins as to the date of the existing building; he had previously printed a very excellent little manual of the history, but my experience led me to doubt his application to the existing fabric of the historical facts he had so diligently collected. To my eyes the existing church is one of the eleventh century, with the exception of part of the south wall, which is debased Roman work in character. My arguments were intended to support my opinion, and at the same time to endeavour to account for the fact that we can find no buildings of the tenth century now remaining. The general belief in the millennium, or the general use of wood for building, appears to me the most probable explanation of the difficulty. My friendly opponents will not admit either explanation, but they do not suggest any other, nor do they bring forward a single example in which the history agrees with the existing remains. The legend which Mr. Dimock quotes of a stone which eighty men are unable to move by their united efforts, seems clearly to point to a construction of what is called "cyclopean masonry," such as we find in some parts of Ireland and other countries, where the stone of the neighbouring cliffs naturally splits off into large masses, which are almost ready-made walls, and only required to be transported to the place where they were wanted; which was done by the united efforts of many hands pushing these masses along upon a number of wooden rollers, just as at a later period wooden towers full of armed men were pushed up against the walls of a fortress, as described by M. Viollet-le-Duc in his admirable work on Military Architecture. The runic inscriptions in the "Bee-hive house" of cyclopean masonry at Maes-howe, in the Orkneys, recently printed by Mr. Farrer, clearly prove that structure to have been erected in the ninth century. This is important evidence, as such structures were formerly considered to belong to the "ancient Britons," before the Christian era; it is now evident that they were at least continued to a much later period. At Worcester there is certainly nothing remaining of that character or of

that date: the cathedral there has so recently been examined and its real history explained by Professor Willis,* that there is no room for doubt on the subject. If Mr. Dimock believes that the existing church at Ramsey is the one described in the passage from the chronicle which he quotes, I shall be happy to meet him there and discuss the question on the spot, which is the only true way to ascertain the age of any building. Go to it with the history in your hand or in your head, but remember that history is almost always silent respecting *rebuilding*.

Mr. Jenkins has misunderstood my meaning in the same manner as Mr. Dimock, when I challenged him to "the proof of a single building of stone of the ninth or tenth century in any part of Europe;" it appeared to me too obvious that I could only mean *now existing* for it to be necessary to add those words, which appeared to me to be implied throughout. I have long had a chronological list made out in MS. of all the English monasteries according to the date of *foundation*, and of all the French abbeys and cathedrals, and as many of those of Italy and Germany as I could find accounts of, and I never could mean to say that there were no foundations during those centuries. Whether these buildings were of stone or wood is another question, but according to my ideas the really important question for the history of architecture is whether we have any buildings of that period *now remaining*. I never "depreciated chronicles and ancient documents;" I only said, and say, they are no evidence of what now remains, and they are generally silent about *rebuilding*. I want to see both classes of evidence brought to assist each other. Of course we cannot ascertain the age of buildings without documents, but neither can we do so from documents alone without having the buildings themselves examined by some competent person. Let Mr. Jenkins examine the construction of the tower of Deerhurst, and he will understand what I mean, and see that there is no inconsistency in what I have said.

If Mr. Jenkins will arrange to make an excursion to Rome with me, I will engage to convince him by the evidence of his own senses that all the early Christian churches in Rome, from the fourth century to the twelfth inclusive, are built of brick. The brickwork is more or less hidden or disguised, but the real structure is of brick, and the marble columns are for the most part *antiques*. I have not asserted that they are *all* so; I was not there long enough to investigate this question, and went there quite unprepared for it; I was quite amazed to find all the buildings of brick, and such an enormous number of *antique* columns used again. If Mr. Jenkins will compare the description of Anastasius with the building itself, he will have a much better idea of it, and understand it much better than it is possible to do in the closet. I never said that the Romans always

* *Gentleman's Magazine*, September, 1862, pp. 313 *et seq.*

built of brick : I have seen too many Roman walls faced with their ashlar masonry in small cubes to say anything of the kind. I have always said that the buildings of the eleventh century were a rude imitation of the ruins of Roman buildings, and often at first built of the materials found in those ruins. All that I said was, that the particular buildings cited by Mr. Jenkins in the *city of Rome* are not to the point in question, because the building material of that city is brick, and I want to find examples of *ashlar masonry*. He cites particularly the basilica of Constantine; the walls of that great structure are entirely of brick, and there are no marble columns whatever now remaining. The walls may have been *veneered* with marble, as usual in Italy, and all the marble removed to use elsewhere, but the construction is clearly of brick. As the arch of Constantine is ornamented with fragments of earlier buildings, it seems probable that the marble for his basilica was obtained in the same manner. I have notes, taken on the spot, of about sixty churches in Rome, comprising all that were likely to contain any ancient work, according to the best information I could obtain at the time I was there, but S. Susanna is not among the number : this was perhaps an oversight, but I believe that if any ancient work remains, it is entirely concealed by plaster painted in fresco ; and there is little doubt that the construction is of brick.

The magnificent fabric of St. John Lateran is of several dates, but none of them agree with that mentioned by Mr. Jenkins. The concha vault of the apse is covered with a mosaic picture, under which is an inscription, also in mosaic, stating that the church was rebuilt from the foundations by Pope Nicolaus IV., in 1291. The nave was rebuilt between 1644 and 1724 ; the whole is thoroughly modernized, but the construction is of brick. In the octagonal baptistery there are eight marble columns, evidently antiques, being of different heights, some with Ionic capitals, others with Corinthian. This church, therefore, affords no evidence on Mr. Jenkins' side, but rather the contrary.

A.D. 1095 is getting very near to the end of the eleventh century, and the description of Ivo may be correct at that time, after a century of very rapid progress and a great building era. Still, even then, if the buildings of Lanfranc were as good as Mr. Jenkins imagines, why was his cathedral at Canterbury entirely pulled down and rebuilt by Ernulf and Conrad in the time of Henry I., within forty years after it was built? And yet we are distinctly told by Gervase that this was the case, and people who had seen the work done must have been living when Gervase wrote. I fear that Mr. Jenkins has never read Professor Willis's invaluable "*Architectural History of Canterbury Cathedral*," which throws more new light on the history of architecture generally than any work since the time of Rickman. I am not aware of having started any "new theories."

I have simply endeavoured to account for a fact well known to those who have paid attention to the subject; if Mr. Jenkins, or any of those who agree with him, will show me any better mode of accounting for it, I shall be much obliged.

The whole question really hinges upon the style of building in the eleventh century, and the progress in the art of construction and in masonry during that period. I therefore add a list of typical examples of the eleventh century:

1015—1037. The cathedral church of St. Stephen, at Auxerre, built by Bishop Hugh of Chalons.—(Radulfus Glaber., lib. iii., Hist., cap. 2, and Chronicon Altiissiodorens.) A crypt built of squared stones, and with a round arch, is specially mentioned in the chronicle. A small part of the original work remains in the crypt.

1005. The *rebuilding* of the church of St. Remi, at Rheims, *commenced* by Bishop Aerard: it was consecrated in 1049, by Pope Leo IX.—(Flodoardus, lib. ii., cap. 32.) The only parts remaining of the original structure, built in the time of Charles the Great, are some Roman columns used again as convenient old materials. The aisles have transverse vaults as at Tournus.

1018. The abbey church of Tournus, on the Saone, *consecrated*. This remarkable building is of several dates; the earliest parts are very rude; the transverse vaults probably belong to the eleventh century.—(Gall. Christ.)

1024. The abbey church of Bernay, in Normandy, *founded* by the Countess Judith, wife of Richard, second Duke of Normandy; afterwards given by the king to Westminster Abbey.—(Gall. Christ.) Some portions of the work of the eleventh century remain.

1028. The cathedral of Nevers rebuilt by Bishop Hugh the Great. The western apse, with the crypt under it, agrees in character with the early work at Auxerre. The church of this period was small, and of the form of a Greek cross; a long nave has been added eastward.

1028. The church of Ronceray, in the city of Angers, *founded* by Fulke, Count of Angers.—(Gall. Christ., Abbatix, p. 792.) The crypt and some portion of the walls are of this character.

1032. The cathedral of Chartres rebuilt from the foundations by Bishop Fulbert.—(Will. Malmesb., De Gestis Angl., lib. ii.) The only part remaining of this period is the crypt, which agrees in character with the other buildings of the same period.

1041. The church of Stow, in Lincolnshire, built by Leofric and Godiva. The transepts of this period remain, and are of the rudest character; the walls have been raised in the twelfth century, and the rest of the church rebuilt.

1046. The church of Deerhurst, in Gloucestershire, built by Earl Odda. The construction is very rude, and of rubble, but there is more ornament, more carved stone in the dressings, that is, the door-frames and window-frames, than in the early Norman buildings.

This was, however, the work of the second generation of masons in the eleventh century, the great building age, and considerable progress had then been made.

1048. Barnack Church, Northamptonshire, rebuilt by Siward, Earl of Northampton. It had been burnt by the Danes under Sweyn in 1013, and had lain desolate for more than thirty years, and the property, which had belonged to the small monastery of St. Pega, or Peakirk, was adjudged under Hardicanute to belong to the abbey of Peterborough. The original church burnt by the Danes was in all probability of wood. The character of the present building agrees with the usual work of the middle of the eleventh century. (See Bridges' "Northamptonshire," vol. ii., p. 491.)

1064—1073. The abbey church of St. Stephen, at Caen, in Normandy, *founded* by William the Conqueror, and the choir consecrated in 1073. Enough remains of the original work to show its plain and rude character, and that the existing church, as we are accustomed to see it engraved, is of later date. There is work of *three* periods within a century after the foundation. Of the other great abbey at Caen, founded by Matilda, scarcely any of the original fabric is now visible: some portions of it have been discovered during repairs, but it is entirely cased over and altered in ornamentation.

1060—1066. The abbey of Westminster, built by Edward the Confessor: the only part of the completion of which we have any historical evidence is the choir, consecrated the day before he died, and now destroyed; but the remains of the dormitory and the refectory are *probably* of this time or soon *after*—they cannot be *earlier*; and they are of the same plain rude massive character as the other work of the eleventh century.*

1070—1095. The abbey of Bury St. Edmund's, rebuilt by Abbot Baldwin, who had been Prior of Deerhurst. We read in the register of this abbey of Bury, that "The church of the monastery, consecrated in 1032, having been for the most part, like its predecessor, built of wood, though not finished, was still unworthy both of St. Edmund, and of an establishment endowed with such magnificent revenues as St. Edmund's Bury."—(Mon. Ang., iii., p. 101.)

1075—1083. The churches of Monk's Wearmouth and Jarrow, rebuilt by the monks of Durham, according to the chronicle of Simeon of Durham.

1077—1107. The genuine original parts of the buildings, erected by Bishop Gundulph, are a small part of the crypt and of the north transept of Rochester Cathedral, about 1080; the White Tower of London, 1081—1090; the lower part of the west front of Malling Abbey, 1090—1103. Darent and Dartford churches were given by

* *Gentleman's Magazine*, vols. ccviii., ccx: *passim*.

him to Rochester Abbey, and probably rebuilt by him, as portions of them agree with the other buildings.

All the buildings which I have here enumerated I have examined, and have obtained drawings of most of them. They agree in showing steady, and even rapid, progress in the art of building, and they all agree in the same architectural character, which is almost as distinct from that of the twelfth century as that is from the thirteenth. If any of your readers will furnish me with a similar list of buildings of the tenth century which he has examined and found to agree in architectural character with their history, I shall be extremely obliged to him. I am not bigoted to my opinions; I only say that up to the present time, after some thirty years' inquiry, I have never been able to find or to obtain any satisfactory and trustworthy account of a single building of the tenth century *now existing* in which the architectural character appears to be earlier than those I have mentioned of the eleventh. If I have been deficient in courtesy to my friendly correspondents I am sorry for it: my sole object is to elicit the truth on a subject which appears to me extremely interesting, and I am still not without hope that some of my other friends, more competent than myself, will be induced to come forward and give us the fruits of their investigations.

I am, etc. J. H. PARKER.

[1863, *Part I.*, p. 402.]

I send you an extract which may prove acceptable to the controversy now carrying on in your pages; I offer no opinion, thinking, as others do, that the subject admits of still further inquiry, and is in able hands.

“Sous l'épiscopat de S. Boniface et de ses premiers successeurs la Cathédrale de Mayence, comme beaucoup d'édifices religieux des Gaules, était bâtie probablement en bois, puisque la chronique nous fait remarquer, avec une certaine emphase, qu'en 978 l'archevêque Willigis entreprit de la rebâtir entièrement en pierres. Les historiens des Gaules et de la Germanie mentionnent en effet quantité d'églises et de monastères en bois: ce genre de construction n'excluait pas toute magnificence, comme on peut encore s'en convaincre, au moins par analogie, à l'aspect des charmantes églises d'Angleterre bâties au moyen âge, la plupart voûtées en bois, et des vieilles maisons sculptées également en bois, nulle part plus curieuses que dans certaines rues de Mayence.”—Bourassé “*Les plus belles Eglises du Monde*,” pp. 390, 391.

I am, etc. MACKENZIE E. C. WALCOTT.

[1863, *Part I.*, pp. 755-762.]

I have read with much interest the discussion between Messrs. Jenkins and Dimock, and Mr. J. H. Parker, which appeared in your numbers at the end of last year and the early part of this, as to the

material—stone or wood—generally used in church-building during the ninth and tenth centuries.

I observe that in the number for March Mr. Parker suggests that your two correspondents first named had mistaken in some measure the question at issue; they speaking only, or mainly, on the point of what was the material generally used in those centuries, while the question which he aimed at elucidating was, what buildings, or whether any, of those centuries are now existing. I must own that until I read Mr. Parker's March letter I had fallen into the same misconception of Mr. Parker's object as your other correspondents, understanding, as they did, that the main point in controversy was the church-building *material itself*, stone or wood.

I, for one, do not see how, after the evidence from history adduced by Mr. Jenkins and Mr. Dimock, there can remain a doubt as to what was the material generally used during those centuries, as well as in the earlier Saxon times; or that our Saxon forefathers were much better masons, both in regard to working and setting stone, than Mr. Parker conceives them to have been. It seems irrational to suppose that an age of men who were famed, even in Italy, for the excellency of design and execution of their works in gold and silver, should be unable to manipulate the coarser materials used in building. I will merely add, on this point, the testimony of Bede referring to the middle of the seventh century, where he states, book iii., ch. xxv., at the beginning, that Finan, a Scot, built the cathedral church of Lindisfarne, *not of stone*, but, after the manner of the Scots, of *hewn oak*; thus contrasting the material used by the Scots, *wood*, with that in common use in England, *stone*. However, after Mr. Parker's admissions in his March letter, there does not appear to be very much difference left between the two sides to the discussion, as to the material; nor is it to my purpose, were it even necessary, or were I able, to add anything to what has been so well said in favour of stone.

My object in writing is, in accordance with a wise suggestion of Mr. Parker's, to endeavour to combine something both of the closet and the travelling architecturist, on the one point to which this letter is directed. Among the churches of the eleventh century referred to by Mr. Parker as still existing (in part), that which is now the church of this parish is mentioned (p. 352, March, 1863) in the following terms:

"1041. The church of Stow, in Lincolnshire, built by Leofric and Godiva. The transepts of this period remain, and are of the rudest character; the walls have been raised in the twelfth century, and the rest of the church rebuilt."

With all respect for Mr. Parker, and a due sense of the obligations under which he has laid all students of our native architecture, I must be allowed to offer serious exceptions to the accuracy of this descrip-

tion; and I can only account for its inaccuracy, and for the writer's habitual disparagement of Saxon architecture, as being the result of a preconceived theory which Mr. Parker brings to the consideration of the subject, and which, unconsciously to himself no doubt, obscures his perceptions and warps his judgment.

1. In the first place, then, in point of history. Though Leofric and Godiva are in some authors spoken of as if they were the original founders of the church at Stow, it is certain from history that such was not the fact. The ecclesiastical establishment at Stow, in which Leofric and Godiva took part about the middle of the eleventh century, was begun by Eadnoth, bishop of the united sees of Dorchester and Sidnacester (they were united in 949); and Eadnoth, the second bishop of that name, who sat from 1034 to 1049, is recorded to have been its founder. His namesake, Eadnoth I., was slain at the battle of Assendon, in A.D. 1016. It was a college of secular priests—not strictly a monastery, but a collegiate church. Thus in Leland's "Collectanea," vol. i., p. 26, "*De Fundatoribus Monasteriorum ante Adventum Normannorum in Britanniam*," we have the following: "*Ecclesia S. Mariæ de Stowe ab Elnotho episcopo Lincoln. fundatu est.*" Again: "*Ex collectaneo Radulphi de Diceto; Leofricus comes Merc. et Godiva ejus uxor ecclesiam de S. Marie-Stowe quam Eadnotus episcopus Lincoln. construxit pluribus ornamentis ditavit.*" So likewise Florence of Worcester, while recording the death of Leofric under the year 1057, p. 630, after mentioning other good works by the earl and countess of the same kind, says: "*Et ecclesiam quam Lindicolinensis præsul Eadnothus construxit in loco famoso qui Sanctæ Mariæ Stow Anglice, Latine vero Sanctæ Mariæ locus, appellatur, pretiosis ditaverunt ornamentis.*"

Mr. Parker's ascription of Stow to Leofric and Godiva as its founders, though an inaccuracy in point of history, would not, however, as they were in part contemporary with Eadnoth, affect the architectural question, if Eadnoth himself had really been the original founder of the church at Stow; but there is little doubt—rather, I might venture to say, there is no doubt at all—that there was a church at Stow several centuries before the time of Eadnoth, who was consequently no more the original founder than Leofric and Godiva themselves. And what I am prepared to maintain is this, that of this church of the seventh century we have an integral portion remaining in the existing transepts, the very same portion ascribed by Mr. Parker to Leofric and Godiva; and that in the upper portion of the walls of these transepts, which Mr. Parker supposes to "have been raised in the twelfth century," we have the work, not of Leofric and Godiva indeed, but of Eadnoth, a little before their time.

It is confessedly difficult to make mere written descriptions of buildings clear and intelligible, and therefore I cannot expect to put

the proofs of my positions fully before your readers. No person of experience will dispute what Mr. Parker says, at page 350 of the number for March, that "to meet on the spot and to discuss the question with history in hand, or in your head, is the only true way to ascertain the age of any building;" and again, "we cannot ascertain the age of buildings without documents, but neither can we do so from documents alone, without having the buildings themselves examined by some competent person." There are, however, peculiar advantages in the structure itself for ascertaining the age of each distinct portion of the church at Stow, when taken together with the notices we have of its history. The last recorded builder is Remigius, the first Norman Bishop of Lincoln after the translation of the see from Dorchester, and we have in the present chancel a structure corresponding to the work of his time, and which cannot from historical circumstances be later; and taking the other and earlier portions of the church in the inverse order of their date, we have three other portions of the church unquestionably earlier than this choir of Remigius, viz., the nave, the upper part of the transept walls, and the lower portion of these walls.

2. Then, the choir. Remigius displaced the canons or secular priests of the establishment of Eadnoth, Leofric, and Godiva, substituting regular monks of the Benedictine order, and appointing Columbanus the first and, as it proved in the sequel, the only abbot of this monastery. His charter* speaks of the buildings being in a state of decay through the lapse of time and the neglect of those who were over them; and the expressions used in the charter seem to imply that when the bishop took this matter in hand the place was desolate and altogether deserted by its former occupants—they as Saxons, and not monks but secular priests, having in all probability, if the truth could be known, been oppressed, plundered, and driven out by the insolent Norman invaders. The words of Remigius are:

"*Ecclesiam sanctæ Dei genetricis et perpetuæ virginis Mariæ in loco qui vulgò dicitur Stowa, quondam prolixo temporis spacio præsidentium incuriâ desolatam, reformare decerno.*"

And he gives all the possessions of the bishopric here to the monastery:

"*Quæcunque in ipsa capite prænotatæ pontificalis mansionis, in quâ sita est ecclesia, juris episcopii hactenus extiterant . . . ceteraque quæ ut supra memini, episcopatui jure debebantur, præfatæ ecclesiæ cælorum reginæ dudum dicatæ, ad ejusdem scilicet instaurationem . . . attribus.*"

The date of this charter is 1091, but it is his final confirmation only, not the original donation. Remigius died in the year following. His next successor in the see, Robert Bloet, removed Colum-

* See "*Monasticon*," vol. iii., pp. 14, 15; and its Confirmation by William Rufus, vol. vi., pt. iii., pp. 1270, 1271.

banus and his monks, sorely against their will, to Eynsham, seizing upon and annexing to the see all their possessions in Lindsey, and giving them in exchange a very inadequate compensation of lands, etc., in Oxfordshire. This was between 1092 and 1109.

3. Reckoning backwards, the next portion of the church is the nave, which is clearly of different structure from the choir, and with the exception of its three Norman doorways, which are insertions apparently of the date of the choir, it is obviously of earlier work, partaking of the character of the very earliest Norman, and with some lingering traces of Saxon work in the long-and-short masonry of its window-jambs. This part of the church I ascribe to Leofric, who is recorded as a builder at Stow, as well as an endower. Thus Matthew of Westminster, under the year 1057, says of him and his wife :

“Ecclesiam Sanctæ Mariæ de Stowe, quam præsul Dorcestrensis construxerat Eadnotus, terris, ædificiis, et variis ornamentis magnificè ditaverunt.”

4. We come now, still in inverse order as to time, to the upper portion of the transept walls, which Mr. Parker describes as having “been raised in the *twelfth century*” upon the lower portion, which latter he supposes to belong to the church of Leofric. That the superstructure, from certain unequal heights, was raised at some subsequent period on what remained of walls of an earlier date, there cannot be the slightest doubt—a single glance is enough to satisfy anyone of that fact; but that this upper part could be of the *twelfth century* I am at a loss to conceive how Mr. Parker could for a moment imagine. The very part so raised contains three windows, one in the south transept perfect, another in the end of the north transept, which has been shortened owing to the insertion of a Norman circular window above it, and the third on the western side of the same transept, one side of which has been destroyed by the insertion of a thirteenth-century window, but its northern side is left. All these three windows have their jambs of long-and-short work, and they all stand exactly upon the line where the rebuilding commenced. If there is or ever was any Saxon work in our churches, these windows are such. The quoins, both at the exterior and interior angles of the transepts, all tell the same story. Both above and below the line of rebuilding they are of the same character in size and working, and in both respects altogether different from the Norman work both of the chancel and nave. There is, however, one striking difference between the quoins of the earlier and later Saxons, viz., that of their condition as to preservation. Those of the lower portion of the transept have suffered from fire; their edges are broken and rounded off irregularly, and they present a striking contrast to the sharp straight edges of the upper part, manifesting at once both the difference of age and the cause of the rebuilding, viz., the destruction

of the original church by fire. Of this fire, excavations made in the interior of the transepts some years ago brought to light many evidences, such as masses of lead of irregular shapes, as it had fallen from the burning roof, charred bones, wood, etc., found from two to three feet below the level of the Norman floor. The portion of the original church now standing exhibits all over its surface the signs of having been burnt *in situ*, while in the upper part of the transept and in the nave no such general appearance of fire is seen, though here and there burnt stones and other materials from the earlier structure have been worked in. As neither the choir, the nave, nor the rebuilt portion of the transept walls, exhibits the effects of any such general fire as are shown by the most ancient part of the church, we may safely conclude that all those portions of it which have suffered from fire *as they stand* are parts of the original structure.

Some years ago I had the opportunity of going over this church with the late Marquis of Northampton and Dr. Buckland, the then Dean of Westminster, and on another occasion with the late Mr. J. M. Kemble, when I drew their attention particularly to these several features. They all expressed their conviction that the upper portion of the transept walls, which Mr. Parker described as raised in the twelfth century, was work of the Saxon period rebuilt on a more ancient substructure; and I can only conclude, with reference to Mr. Parker's very different opinions as to this work and the church generally, that the lessons to be learnt from these *stones* have been read by him to as little purpose and with as little of accuracy as those which are written in the *books* which tell us of the mode of building in those ages.

5. The remaining portion of this inquiry is, What were the age and character of that structure to which the oldest part of the existing transepts belonged?

I have not, in the course of my reading, met with any mention of *Stowe*, *eo nomine* (except one to be shortly adverted to), earlier than the times when Eadnoth and Leofric were engaged in their pious works here. If, then, there did exist here, as we suppose, a church of such magnitude as its existing remains indicate, the place must have been known by some other name than *Stowe*. The true explanation is, that the original church could have been no other than the cathedral of the early Saxon bishops of Lindsey, over which district presided, by all ancient testimony, the bishops of that see; sometimes called after the *diocese*, the see of Lindsey, at other times after the name of the *city*, the see of Sidnacester. The bishopric was founded in A.D. 678, and there was a succession of bishops who sat here till about 870, when it seems to have come abruptly to a close. The see of Sidnacester was united with that of Dorchester (near Oxford) in the time of Bishop Leofwin, A.D. 949, after the

former had been vacant eighty years.* Reckoning back eighty years, from A.D. 949, we are brought to about the year 870 as the time at which Sidnacester lost its bishops. Now, this was the very year of the "great inroad" of the Danes, when, setting out from York, which they had taken and sacked, they (according to the Saxon Chronicle) rode across Mercia into East Anglia, wintering at Thetford, and *in their course destroyed all the minsters they came to*. Though Sidnacester is not mentioned by name as one of these destroyed minsters, yet as it lay directly in the track of the marauders, as the see from this time was void, as we have seen, and as the course which the Danes took may be traced by the monasteries which they are recorded to have then destroyed, as Bardney—itsself within twenty miles of Stow, lying to the south-east of it, and together with Stow in the direct track of the Danes from York into East Anglia—Crowland, Peterborough, Ramsey, and Ely, there can be no room for doubt that it was at this time that the church of Sidnacester was ruined; and the remaining portion of that church in the lower part of the existing transept sufficiently evidences to the eye that fire was a main agent in its destruction. With the exception of this lower portion of the transept walls and the central tower, the church must then have been entirely ruined, or at the least injured beyond the possibility of restoration; and accordingly the existing nave and choir contain no parts of the original church, except what may remain under ground; for when the choir was under restoration some years ago, some such remains were discovered in what had been apparently the bases of the piers of an arcade in the line, and forming part of the foundations, of the south wall of the present choir.

As there appears to be no record extant of any restoration prior to that of Eadnoth, it seems probable that the church lay in ruins from 870 until the early part of the eleventh century, when the cessation of the Danish wars had left men at liberty to begin the work of repairing what those wars had ruined; and, indeed, it seems evident from the very different condition of what remains of the original fabric, and of Eadnoth's rebuilding upon it, that a long interval had elapsed between the ruin and the restoration.

The good bishop seems not to have been left to himself in the work, as a record has been preserved of the contemporary Archbishop of York, Alfric, having presented this church with two great bells ("nolis prægrandibus instruxit") at the same time that he gave a pair of the same mould to each of the churches of Beverley and Southwell, also then under repair.

But it will naturally be asked, Is there any evidence beyond what may be thought probable conjecture, that Stow is the site of the ancient Sidnacester? There is, first, such evidence in the constant

* See Godwin, "De Præsul," first English edition; also Addington's "Account of the Abbey Church of Dorchester" (Oxford: J. H. Parker), 1845, p. 64.

immemorial tradition of the locality, that here was the seat of the Saxon bishops before Lincoln was a bishop's see. Every child almost, every peasant, all the country round, will tell of "Stow Church as the mother church of Lincoln Minster." Other places have been suggested by antiquaries, but there exists no such tradition with reference to any of these, or any other place; and it may now be regarded as a settled conclusion that this was the place.

But, secondly, the charter of Leofric, Godiva and Bishop Wulfin* may be cited as affording conclusive evidence to this effect.

This charter in its original Saxon form was printed in the series of "Saxon Charters" edited by the late J. M. Kemble; and in the opinion of that eminent authority the contents of the charter are decisive of the question.

A careful consideration of the terms of Remigius's charter, a portion of which has been already cited in this letter, tends to the same conclusion; and it is plain, from the words of Florence of Worcester, above quoted, that the place in which Eadnoth built the church of St. Mary was famous (*in loco famoso*) before his church was begun. Thus we find the popular tradition confirmed by documentary proof and by the evidence of the fabric of the church itself. The evidence derivable from the structure as it now stands may be summed up thus:

1. We have in the chancel an early Norman structure, conventual in its arrangement, which must be assigned to Bishop Remigius (who died in 1092), and which could not be so late as 1109, when the church ceased to be conventual.

According to Ingulphus, cited in "Monasticon," vol. iii., p. 1, Remigius changed the secular priests into Benedictine monks before the year 1076; and the charter of Remigius, in A.D. 1091, was only a subsequent and final augmentation and confirmation of his earlier acts.

2. We have the nave, obviously to the instructed eye, of earlier work than the choir; as to its general aspect, Norman, but with some traces of Saxon masonry.

This was probably the work of Leofric, who died in 1057.

3. We have work of two distinct ages in the transept, the work of the later age standing on the remains of the earlier. Between these there must have been a long interval of time. The later of the two cannot itself be later than the time of Eadnoth; and the earlier—and evidently much earlier—must be the only portion left of the minster of Sidnacester, when the Danes destroyed it by fire in A.D. 870.

These evidences derived from the structure itself thus correspond with the historical testimony which describes Eadnoth, Leofric, and Remigius as builders or restorers here.

* See "Monasticon," vol. iii., pp. 14, 15.

With respect to the choice of a site for the foundation of the bishop's see, it cannot fail to strike the reflecting mind as singular that a place of no civil importance like Stow should be chosen, and a great city like Lincoln—close by, *i.e.*, within ten miles, and from Roman times the civil metropolis of the province—should be passed over and made ecclesiastically subordinate. The reason for this must have been something of a religious nature; but what that might be, history seemed to afford no clue to discover, until of late a learned friend suggested the following, which he had met with in Sir William Dugdale, on Draining and Embanking, and which is also given in the “*Monasticon*,” in the Life of St. Etheldreda, the foundress of Ely. Dugdale's account is probably derived from Thomæ Monachi Eliensis *Historia Eliensis a primâ Ecclesiæ fundatione ad annum 1107*. The account, in brief, is the following* : Etheldreda escaping from her husband, King Egfrid, with her two maidens, crossed the Humber from the north, landing at Wintringham on the Lincolnshire side; thence turning aside, *i.e.*, from the great Roman road, for fear of pursuit, to a village ten furlongs off, called Alfhām (now West Halton, where the church is dedicated to St. Etheldreda), she rested a few days and built a church: this Mr. Parker may fairly claim as of wood. After this she pursued her way towards Ely, taking a course between the Ermine Street on the east and the Trent on the west. Tired with the unwonted exercise of walking, she lay down to rest in a certain shady place, and slept.

On awakening, she found her walking-staff, long dried and grown old, which a short time before she had stuck in the ground at her head, now clothed with fresh green bark, and having put forth buds and leaves; and it grew afterwards into an ash, the largest of all the trees of that province. The historian goes on to say the place is called “Etheldrede-Stowe” to the present day, which means the resting-place of Etheldreda; and a church was built there as a memorial of this miracle in honour of the Blessed Virgin.

Now, this seems precisely the sort of thing which would gain, in those times, for the place a character of sacredness and sanctity, and, for a religious purpose, insure it a preference to places in other respects of more importance; and while we are at liberty to exercise our own judgment as to the alleged miracle, we must remember that the journey of Etheldreda was a matter of historical fact; that the name given to the place was another historical fact; and that the building of a church to mark the place was equally a fact. We have, then, the fact of the place being called Stowe, and likewise the fact of a church built there and dedicated to the Blessed Virgin; and these two facts seem to identify the place with the present Stow, and its church having the same dedication, and situated exactly in the route, southwards, which Etheldreda took from Wintringham, *viz.*, between the great Roman road, Ermine Street, and the Trent.

* See “*Anglia Sacra*,” vol. i., p. 599.

The link wanting to connect the place with the foundation of the see is supplied by Bede, the Saxon Chronicle, etc., viz., that in A.D. 678, six years after the flight of Etheldreda, her husband Egfrid, King of Northumbria, having wrested the province of Lindsey from the Mercian kingdom, founded a bishopric therein at Sidnacester. These circumstances, taken in connection with the evidence of an early Saxon church having existed at Stow long before there was any college or monastery founded there, and, as the existing remains of that church indicate, of such magnitude that, not being collegiate or conventual, it could only be a cathedral, it being matter of certainty, too, that the Saxon cathedral of Sidnacester was in this district, all difficulty appears now to be cleared away. It may be noted here that the miracle of St. Etheldreda's staff becoming a tree is one of the subjects from her history which are sculptured on the piers of the octagon at Ely, and that it is represented in ancient stained glass in several churches in East Anglia; and, what is still more significant and interesting in connection with Stow, this legend is found sculptured on the oldest part of the west front of Lincoln Minster, being a part of the original church of Remigius himself, where, as at Ely, etc., Etheldreda is represented as sleeping under the tree, with her two maidens watching by her.

It must, however, in justice to Mr. Parker be borne in mind, that not knowing, as I suppose he did not, that there was a church here before the eleventh century, and believing Leofric to be its original founder, he was led to ascribe to him, as such, what unquestionably is the oldest part of the existing church; and that this error almost compelled him to assign the later work of the upper portion of the transepts to Norman times; still it seems to me surprising that he could conceive it to be so late as of the *twelfth* century.

As to the *workmanship* of the oldest portion of the transepts, which Mr. Parker describes as being "of the rudest character," I conceive scant justice is here meted out to the Saxon masons compared with those of the Norman period. Besides the effects of fire, and other causes of injury, we must allow for the corroding tooth of time stretching through almost two-thirds of the Christian era; but most of all, in forming a judgment on their works, we ought to consider what it was they attempted, and not to condemn our Saxon ancestors for the absence of that which formed no part of their design.

The true test is, did they succeed in executing well what they designed and attempted? I have no hesitation in saying that, measuring their work by this standard, it is admirably done, and displays constructive ability of no ordinary stamp. Apart from ornamentation, the Saxon work of the transepts at Stow, whether rubble or ashlar, and both of the earlier and later date, is decidedly superior to the Norman work either of the nave or chancel, late

in that period as Mr. Parker supposes these portions of the church to be.

In the basement courses, the quoins, the window-jambs, etc., there is a far more liberal expenditure of wrought stone in the earlier work than in the later; while, in the interior, the bases, piers, and arches of the Saxon tower—which, singularly enough, remain, though the tower itself, a central one, no longer remains—in conception as well as in execution show a masterly skill, and, in point of mass and solidity, have been compared by competent judges to the work of the old Romans in Rome itself.

If the oldest portion of the church at Stow be indeed—as the writer of this letter believes it to be, for the reasons before given—the remains of a church of the *seventh* century, and the sole relic of a Saxon cathedral remaining above ground in England at the present day, it must be regarded not only as of singular interest and value in itself, but as being of great importance in its bearing on the question of Saxon architecture, and on the capacity for the execution of such works of that race of our ancestors from whom is derived much that is considered to be most valuable in our national character and institutions. The present nude state of this portion of the fabric, though most unsuitable to the religious uses of a church, renders it most favourable for the purpose of examination, and I venture to invite an inspection of it by any of your readers who may be at any time within practicable distance of Stow.

I am, etc., GEORGE ATKINSON.

[1863, *Part II.*, pp. 213-216.]

The following passages from the chroniclers may assist your readers in arriving at a conclusion in this interesting controversy.

Erant in *Albâ Ecclesiâ*, in quâ primitus B. Cuthbertus requieverat, duæ turres lapideæ sicut qui videre nobis retulêre, altiùs per aera prominentes; altera chorum continens, alia verò in fine Ecclesiæ occidentali subsistens.—(Reg. Dunelm., c. xvi., p. 29.)

Apud *Litthum* [Lytham] prædicti Militis avus ecclesiam præfatam, quondam asserum viliore compage constructam, à fundamentis diruerat; pro quâ et aliam lapideam in honore S. Confessoris confecerat.—(*Ibid.*, c. cxxxiii., p. 282.)

In provinciâ, quæ Tevietdale dicitur . . . locus *Slitrið* nomen accepit, quæ matricis Ecclesiæ Ceveres vocatæ capella existit . . . stantibus adhuc lapideis parietum materiis.—(*Ibid.*, c. cxxxvi., p. 284.)

Apud *Cuthbrictisk-chirche* [Kirkcudbright] licet sit petrosa et de lapidibus compacta ecclesiola.—(*Ibid.*, c. lxxxv., p. 179.)

Durham, c. 990-1020.—Aldhunus Episcopus non parvam de lapide Ecclesiam erexit.—(Sim. Dunelm., ap. X. Script. 28.)

Chester-le-Street.—Ægelricus [1042-1056] dirutâ veteri Ecclesia

Cuncestrensi quæ de ligno constructa fuerat, novam ex lapide ædificavit.—(*Anglia Sacra*, i., 702.)

C. 652. *Lindisfarne*.—In insulâ Lindisfarnensi Finan fecit ecclesiam Episcopali sedi congruam, quam tamen, more Scotorum, non de lapide sed de robore secto totam composuit.—(*Bedæ*, H. E., lib. iii., c. xxv., § 225.)

Whitherne.—Qui locus ad provinciam Berniciorum pertinens, vulgò dicitur Ad Candidam Casam eò quòd ibi Ecclesiam de lapide, insolito Britonibus more, fecerit.—(*Ibid.*, lib. iii., c. iv., § 158.)

Læstingham.—In eodem monasterio (Læstingæau) Ecclesia est de lapide facta.—(*Ibid.*, c. xxiii., § 219.)

Canterbury.—Edmerus, Venerabilis Cantor, in opusculis suis, veterem Ecclesiam [Cantuariensem] ex more Romanorum [comp. Hope, "Hist. Essay," 215, for *Upsala*, and "Vitæ Abb. Wirm.," pp. 364, 370] factam describit, quam Lanfrancus Archiepiscopus, cùm archiepiscopatum susceperet, combustam inveniens, funditus evertit.—(*Gervasius*, ap. X. Script., 1291.)

Beverley.—Kinsius ad Ecclesiam S. Johannis apud Beverlacum turrem excelsam lapideam adjecit.—(*Stubbs*, ap. X. Script., 1700.)

Lincoln.—Paulinus in Civitate Lincolniensi Ecclesiam operis egregii de lapide a fundamentis construxit.—(*Ibid.*, 1688.)

York.—Wilfrido Episcopo Metropolitano Eboracæ civitatis constituto, Basilicæ oratorii Dei, in eâ civitate à S. Paulino Episcopo in diebus olim Eadwini regis primò fundatæ et dedicatæ Deo, officia semirutæ lapideæ eminebant.—(*Vita S. Wilfr.*, c. xvi.; *Gale*, iii., 59.) Hær he [Eadwine, A.D. 627] het eft timbrian maran Cyrican of stane.—(*Angl. Sax. Chron.*, ed. Thorpe, i. 21.) In ecclesiâ S. Petri Eborac. quam ipse de ligno pro sede episcopatus construxerat, (Paulinus) mox tamen majorem incepit lapideam, quam S. Oswaldus rex postea perfecit.*—(*Bromton*, p. 782.) In quo loco de cemento et lapide per quadrum ædificata basilica, doctori suo Paulino sedem episcopatus donavit rex Edwinus.—(*Gervase*, p. 1634.) Cùm certum sit Edwinum ecclesiam inchoasse Paulino etiam ex asseribus et lignis, cùm nec domum haberet lapideam, in quâ dignè susceperet Baptismum.—(*Ibid.*, 1635.)

Ripon.—In Hripis basilicam, polito lapide à fundamentis in terra usque ad summum ædificatam, variis columnis et porticibus suffultam, in altum erexit et consummavit.—(*Ibid.*, c. xvii.; *ibid.*, p. 60.)

Hereford, c. 825.—Milefridus rex . . . Ecclesiam egregiam lapideâ structurâ ad laudem . . . B. Martiris (Ethelberti) à fundamentis incepit et . . . perfecit.—(*Jo. Bromton*, ap. X. Script., 754.)

C. 690.—Benedictus Biscop artifices ædium lapidearum . . . primus omnium Angliam asciverit . . . nec enim lapidei tabulatus in Angliâ ante Benedictum nisi perrarò videbantur.—(*W. Malm.*,

* This passage has already been printed, but it is again given here, with a view to completeness.

De Gest. Pont., lib. iv. ; ap. Savile, 294. Comp. De Gest. Reg., lib. i., c. 54, ed. Hardy, i., p. 82.)

Wilfridus Wigorniae Episcopus qui obiit A.D. DCCXXXVI. . . quater peregrinatus . . . artifices lapidearum et vitrearum fenestrarum primus omnium Angliam ascivit.—(Stubbs, ap. X. Script., 1694.)

Hexham.—In Hagustaldense adeptâ regione [S. Wilfridus] domum Domino in honorem B. Andreae Apostoli fabricatam fundavit, cujus profunditatem in terrâ cum domibus mirificè politis lapidibus fundatam, et super terram multiplicem Domum, columnis variis et porticibus multis suffultam, mirabilique longitudine et altitudine murorum ornatam, et variis linearum anfractibus viarum, aliquandò sursùm aliquandò deorsùm, per cochleas circumductam . . . opere facere excogitavit, neque ullam Domum aliam citra Alpes montes talem ædificatam audivimus.—(Vita S. Wilfridi, c. xxii. ; Gale, iii. 62.)

The passage from Prior Richard's "Brief Annotation," cap. iii., X. Script., pp. 290, 291, is too long for full quotation, being very minute in its description of the church :—"Profunditatem ecclesiæ criptis et oratoriis subterraneis inferiùs fundavit . . . Parietes tribus tabulatis distinctos immensæ longitudinis et altitudinis erexit. . . . Corpus ecclesiæ appenticiis et porticibus undique circumcinxit, . . . altaria quoque quamplurima superiùs et inferiùs in ipsis porticibus constituit," etc.

Peterborough.—Cœpit Peada . . . per Saxulfum . . . a fundamentis construere, immanissimosque lapides in fundamentis cœpit jacere. (Hugo Candidus, ap. Sparke, p. 4.) Astitit Adelwoldo Dominus monens eum ut ad mediterraneos Anglos proficisceretur, quatenus quoddam antiquum S. Petri monasterium destructum in priorem statum repararet, etc. . . . Repperit ibi in ipsâ ecclesiâ stabula facta jumentorum et pecudum.—(*Ibid.*, p. 17.)

Assandun, An. 1020.—And [K. Cnut] let tymbrian har an mynster of stane and lime.—(Anglo-Sax. Chron., sub. A°.)

A.D. 710.—Naiton rex Pictorum architectos sibi mitti petiit, qui juxta morem Romanorum ecclesiam de lapide in gente ipsius facerent . . . Abbas Ceolfrid monasterii B. Apost. Petri et Pauli ad ostium Wiri amnis (Wearmouth) misit architectos quos petabatur (*sic*).—(Bedæ, H. E., lib. v., c. xxi.)

Oxford.—In testitudine quæ erat facta subter cancellum Ecclesiæ D. Petri in Oxoniâ, quam quidem ecclesiam idem Grymboldus extruxerat ab ipso fundamento de saxo summâ curâ perpolito.—(Asserius in Petrie's Monumenta, p. 490.)

St. Alban's.—Ealdredus octavus Abbas . . . tegulas integras et lapides quos invenit, aptos ad ædificia seponens, ad fabricam Ecclesiæ reservavit. Proposuit enim, si facultates suppeterent, dirutâ veteri ecclesiâ, novam construere.—(M. Paris, Vitæ XXIII. Abb., ed. Watts, 40, 50.)

II. WOODEN CHURCHES.

Athelney.—Apud Adelingam rex Elfredus Ecclesiam situ quidem pro angustia spacia modicam, sed novo ædificandi modo compactam. Quatuor enim postes solo infixi totam suspendunt machinam, quatuor cancellis opere sphaerico in circuitu ductis.—(W. Malm. De Gest. Pont., lib. ii. ; Savile, 255.)

Glastonbury.—Paulinum Ecclesiae [Glastoniae] contextum dudum virgae ligneo tabulatu induisse, et plumbo à summo usque deorsum cooperuisse, asserit patrum traditio.—(W. Malm. De Ant. Glaston. Eccl. ; Gale, i. 300.)

III. CHURCHES UNDOUBTEDLY OF STONE, although the material is only indirectly mentioned, or is to be inferred from the context.

Canterbury.—Accedunt ad templum . . . cuppas super invicem positas inflammant: *tectum* exinde *molientes amburere*. Jam plumbi materies a facie ignis resoluta coepit introrsum defluere. . . . Cum videret totius regni matrem miserandis cineribus involutam jacere, etc. (Osbernus De vita S. Elphegi, A. S. ii. 137. *Tectum* ejusdem ecclesiae Christi nimia *vetustate corruptum*, semirutis per totum partibus pendebat. Quod ille renovare cupiens, murum quoque in porrectiorem celsitudinem exaltare desiderans, congregatis artificibus praecepit, et quod dissolutum desuper imminabat penitus tolli, et quod minus in altitudinem murus habebat jussit extolli.—(*Ibid.*, De Vita Odonis ; *ibid.*, 83.)

Malmesbury.—Tota majoris Ecclesiae fabrica celebris et illibata nostro quoque perstitit ævo, vincens decore et magnitudine quicquid usquam Ecclesiarum antiquitas factum videbatur in Angliâ. Ad hoc ergo templum exquisitiùs ædificandum post *lapideum tabulatum* sine ullâ parsimonia sumptuum aggregabatur copia lignorum, etc.—(W. Malm. De Vita Aldelmi, A. S. i. p. 71 ; and De Gest. Pont., l. v. ; Gale, iii. 340.)

Ely.—Abbas (Brithnodus) circa Ecclesiae [Elyensis] fabricas instabat . . . quam, . . . à Danis quondam subversam, ad perfectum erigere laborabat, ex parte enim lapsa velut nova, non sine grandi labore, licet plurimo temporis decurso[u?] tamen properè quàm sperabat consummatione adimplevit, ac deinde *tectis reparatis quæ igne fuerant consumpta*, templum rursus ædificatum non minùs eximium aut eminens quàm priùs apparuit.—(Hist. Elyen., ii., c. i. ; ap. Gale, Rer. Anglic. Script., iii. 489.)

Jarrow.—Walcherus dedit eis monasterium B. Pauli Apostoli à Benedicto quondam abbate constructum in Gyrvm, quod, stantibus adhuc solis sine culmine parietibus, vix aliquod antiquæ nobilitatis servaverat signum. Quibus culmen de lignis informibus et fœno superponentes divinæ servitutis officia celebrare coeperunt.—(Sim. Dun., ap. X. Script., 44.)

Wearmouth.—Ecclesiam S. Petri cujus adhuc soli parietes semirutis steterant. . . . Culmine imposito ad agenda divinæ laudis officia sategerant restaurare.—(*Ibid.*, 45.)

871.—Rex Alfredus ædificia supra omnem antecessorum suorum consuetudinem venerabiliora et pretiosiora novâ suâ machinatione facere . . . non desinebat. — (Flor. Wigorn., Mon. Hist., Brit., p. 556.)

The passages from Hist. Rames., c. xviii., Gale, iii. 397, and Eadmer in Ang. Sac., ii. 202, have been already referred to in your pages. The pillars of the Basilica of Reculver, now in the Green Court of Canterbury, are another instance in point.

I am, etc., MACKENZIE E. C. WALCOTT, M.A., F.S.A.

[1863, Part II., pp. 220, 221.]

The very valuable, learned, and interesting letter of Mr. Atkinson in your number for June is deserving of most careful attention, and I should not have allowed a single month to pass over without answering it, had I not been too much occupied in Windsor Castle to be able to go down into Lincolnshire, and I wished to obtain more conclusive evidence than my imperfect memory would afford. I fully allow the value and the accuracy of Mr. Atkinson's historical researches, and as I am quite certain that we both have the same object in view, to ascertain the real truth of the matter, I have not scrupled to apply to him for assistance in my investigations, and he has kindly supplied me with some excellent photographs and very careful drawings, which perfectly satisfy my own mind, and would, I think, satisfy any of your readers if you could afford to lay before them a sufficient number of engravings of the different parts of this and of other examples of ascertained date to compare with them. I do not question or doubt any one of Mr. Atkinson's facts, all that I question is his application of them to the existing building; and I propose to follow this part of his letter *seriatim*, adopting his own excellent plan of working backwards.

1. To begin, then, with the later Norman work, the rich and late Norman work of the choir. These are evidently not of the time of Remigius, but of the time of Bishop Alexander, a great builder A.D. 1123—1147, and rather the later than the earlier part of his episcopate; the south doorway corresponds closely with that Bishop's doorways *inserted* in the early work of Remigius in the west front of Lincoln, and with other doorways of the same period; the arcades and windows also agree with other late Norman work; the embattled fret-ornament which is used round the east windows never occurs in early Norman work; we have it in the clear-story of St. Stephen's Church at Caen, which belongs to the vault inserted about a century after the time of the Conquest, and it does not occur in any of the early Norman work at Caen or anywhere else. The character of the work is later than that of the remains of the church of the Austin Canons built by Bishop Alexander at Dorchester, Oxfordshire, and it agrees much more closely with the churches of Iffley, Oxon,

Stewkley, Bucks, and Barton Seagrave, Northants, and several others mentioned in the "Monasticon," and in my new edition of Rickman, p. 158 — all built under the directions of the Austin Canons of Kenilworth in Warwickshire, to which they were given between the date of its foundation in 1122 and 1160.

2. "Reckoning backwards, the next part of the church is the nave, which is clearly of different structure from the choir;" and may probably be of the time of Remigius, but not earlier; it is of later character than the buildings of Bishop Gundulph in the crypt and north transept tower of Rochester Cathedral, in the lower part of the west front of Malling Abbey, which he founded (the upper part is fifty years later), and in the Norman keep at Malling in which he resided (miscalled St. Leonard's tower: see Rickman, p. 114), and in the White Tower, London, which was the royal palace of William the Conqueror and William Rufus, and the chapel there was the chapel-royal of that period, and therefore likely to be in advance rather than behind other works of the same time.

3. "We come now, still in inverse order as to time, to the upper portion of the transept walls." These appear to be part of the same work as the nave, and are not at all earlier in character than Bishop Gundulph's buildings—rather later, and more like the usual work of the time of Henry I. than anything earlier; and in these some of the late Norman work of fifty years later has been inserted, and other later alterations have been made.

4. "The remaining portion of the inquiry is, What was the age and character of that structure to which the oldest part of the existing transepts belong?"

It agrees in character with the churches which Cnut ordered to be built of stone and lime in all the places where his father or himself had burnt the [wooden] churches which previously existed there, and is therefore probably the work of Eadnoth and Leofric. Mr. Atkinson frankly acknowledges that he has not met with any mention of stone before that period; I am rather surprised to see Mr. Atkinson quoting the pseudo-Ingulphus as an authority for anything, after the complete exposure which that palpable forgery received at the Worcester meeting of the Archæological Institute by Mr. Riley, whose unanswerable paper was printed I think in your pages. Many or all of the features used in the time of Edward the Confessor were continued after the Conquest, such as long-and-short work, rubble walls, or ashlar with very wide joints of mortar, for examples of which I must refer to Rickman, pp. 104-110. At Stow, a window in the south transept has early Norman jambs with a late Norman arch inserted upon them; at the end of the north transept an early Norman boss has the top cut off to insert a late Norman round window.

Another early Norman window has been cut in half longitudinally to insert an Early English window. The mouldings of the tower

arches are not early Norman, and the masonry is fine-jointed, a custom which did not come in before the time of Henry I., and was first used in England by Roger, Bishop of Salisbury at that period, as we learn from William of Malmesbury. The Romans did not use fine-jointed masonry, and although I should think it abstractedly more probable that the building was of the seventh century, before the Roman art of building had quite died out, than of any period between that and the eleventh, when it was revived, I can see no marks of Roman work at Stow.

I hope that I have not been guilty of any want of courtesy towards Mr. Atkinson, and I am aware that he will probably find more antiquaries to agree with his views than I shall with mine at present; but this I believe to be only because sufficient attention has not yet been given generally to the peculiar characteristics of the eleventh century, which are now as familiar to my eyes as those of the thirteenth. I cannot allow that my opinion on the age of buildings is "the result of a preconceived theory." On the contrary, all my prejudices and feelings led me the other way, and it was not until after many years of careful study, and after having examined all the buildings of ascertained date of the eleventh century, that I could find, either in England or in France, that I arrived at the conclusion that the common idea of the Norman style having been imported into England at the time of the Conquest in all its perfection is a popular delusion. The real state of the building art of that period is best seen in the buildings of Bishop Gundulph, which are historical facts. Only let Mr. Atkinson, and those who think with him, bear in mind that to ascribe Rochester Castle to Gundulph is another popular delusion. We are expressly told by Gervase, the monk of Canterbury, who was living at the time, that it was built by Archbishop William Corboil or Corboll, A.D. 1122-1138, and it agrees perfectly with other buildings of that period both in England and in Normandy.

I am, etc., J. H. PARKER, F.S.A.

[1863, *Part II.*, pp. 343-347.]

I trust you will be able to allow me room in your next number to thank Mr. J. H. Parker for his courteous notice of my letter on Stow Church which you kindly gave admittance to in June, and further to admit a few observations on the view which Mr. Parker takes in your last number as to the date of the several portions of the church—a view which appears to me encumbered with insurmountable difficulties.

1. As to the choir. Mr. Parker considers it to be of "the time of Bishop Alexander, between 1123 and 1147, and rather the later than the earlier part of his episcopate." It seems to be a consideration of some weight against this view that the name of this bishop does not occur among the recorded builders at Stow. But not to

insist unduly on this fact, and to proceed to examine the reasons on which this opinion is founded, viz., the alleged agreement of the work with other work known to be of Bishop Alexander's time; the south doorway of the nave, which is an insertion apparently of the same age as the choir, is said to correspond closely with Bishop Alexander's doorways inserted in the early work of Remigius in the west front of Lincoln. Now, in their general aspect, when viewed at a little distance, they do correspond, but when the Lincoln doorways are closely examined, they are found to exhibit various ornaments of a distinctly later date than the doorway at Stow, in which the only mouldings are the chevron, the roll, and the billet, whereas at Lincoln we find among other later enrichments the "dog-tooth" in a rudimentary form.

Then as to the ornamentation of the interior of the choir; the wall-arcading round its three sides has only the zigzag, except in one single arch in the east wall, which has a knob or ball, supposed to indicate the abbot's seat. The windows have alternately the embattled and the zigzag. As to the "embattled fret-ornament" which Mr. Parker describes as used round the east windows, the obscurity of the photograph must have misled him if it means that carried over the two east windows by way of label, as this ornament is not of the embattled form, nor fretted, but something of the horse-shoe or crescent-shape. It forms the ornament of a string-course under all the windows of the lower tier, and higher up in the east wall portions of a similar string appeared on each side, broken through by the insertion of a large decorated window which was removed when the chancel was restored. There not being room for the new east windows (which are copies of the side windows) in the space of wall between the two strings, the upper one was carried round the heads of the windows as a label. This peculiar moulding is found on a stringcourse in Remigius's west front at Lincoln, and one of a somewhat similar but much ruder form occurs on the south side of the nave at Stow, while none of the ornaments which peculiarly mark the later Norman work are found here.

Another difficulty attending on Mr. Parker's view of the late date of the choir arises from its arrangement as well as from its size, which seem to mark it as conventual. At the proper seat-height a stone bench runs all round, on which rest the columns supporting an arcade; by these arches and their columns and bases the bench is divided into separate seats, thirty-five in number. If these were, as they appear, and are generally considered to have been, intended as seats or stalls for the religious, then it follows that the choir cannot be so late as Mr. Parker makes it, because the monks had been removed to Eynsham before Bishop Alexander's episcopate, by his predecessor Bishop Bloet, prior to A.D. 1109.

Mr. Parker alleges further, in disproof of the chancel being so

early as the time of Remigius, the dictum of William of Malmesbury that "fine-jointed masonry did not come in before the time of Henry I., being first used by Roger, Bishop of Salisbury, at that period." But will this assertion stand the test of facts? If it were true it would seem to prove too much, viz., that the choir at Stow is the earliest part of the whole church, inasmuch as the joints of the masonry in all the rest are finer than those of the choir, which latter, though not nearly so wide as those of Remigius on the exterior of the west front at Lincoln, yet are, more especially in the ashlar lining of the choir, coarse joints, and clearly wider than the jointing of those parts which are unquestionably earlier, and which Mr. Parker himself allows to be earlier than the choir.

An inspection of this church, however, demonstrates that the supposition of fine-jointed masonry being first used in the time of Henry I., and that earlier masonry was *exclusively* wide-jointed, is altogether erroneous. The buttresses and windows of the nave, which Mr. Parker himself thinks may be of the time of Remigius, are fine-jointed. All the ashlar-work of the upper portion of the transept is fine-jointed; and further, the masonry of the lower portion of the transept, which Mr. Parker assigns to Eadnoth and Leofric prior to the Norman Conquest, is *particularly* fine-jointed. The idea must, then, be abandoned that fine-jointed masonry cannot be earlier than the time of Henry I., though it may be quite true that wide-joints do not occur in work of that time or subsequently.

2. The nave. This, Mr. Parker thinks, "may be of the time of Remigius, but not earlier," and that the upper portion of the transept walls "appears to be of the same work as the nave." I feel sure that Mr. Parker would not retain this opinion as to the nave and the upper portion of the transept being of the same work after examination on the spot. For, first, there is a manifest difference in their general character as to style and work; then, again, though in contact, they are unconnected, they do not bond one into the other as they would of course have done had they been built at the same time; and further, a broad square staircase which forms part of the north wall of the nave projects from it into the church in contact with the western tower-pier on that side, and entirely conceals both the pier and the springing of the arch which rests on it. The lower part of this tower-arch, with its noble masonry and its very beautiful and characteristic ornamentation, was entirely buried in this mass of rubble-work which had been built up to it, until a few years ago, when a cavity was made so as to open it to view. No stronger proof could, obviously, be had that the nave and transept were built at different times.

3. Besides proofs derivable from other sources that Remigius could not be, as Mr. Parker suggests, the builder of the upper portion of the transept walls, the following considerations appear to be conclusive against the supposition.

Whoever was the builder of the upper part of the transept, he certainly began his restoration of the church on what had been left of it by the fire; the other parts, nave and choir, having been ruined beyond repair. Only the central tower, with the transept, roofless of course, and with the walls partially destroyed, were found remaining and capable of restoration. Was this the condition of things which necessitated the restoration by Remigius? His own charter, as cited by me in your June number, distinctly states that the desolate state from which he restored the church was owing to *neglect* on the part of those who were over it: "*Ecclesiam . . . quondam prolixo temporis spacio præsidantium incuriâ desolatam, reformare decerno.*" Remigius, then, had not to restore from ruin by fire; that must have been the task of an earlier restorer: and who could this be? Leofric and Eadnoth had preceded Remigius in the work of restoration, and as Eadnoth was, in time, earlier than Leofric, and the *first* restorer, this portion of the work can only be assigned, as in my June letter, to him. This position seems to be strongly confirmed by the fact of Archbishop Alfric's gift of the bells in Eadnoth's time, showing that the tower which was to receive them, and which stood over the centre of the transept, was then complete. Eadnoth and Alfric died in the same year, A.D. 1050, or at most within one year of each other. This seems likewise to exclude Leofric from any share in the restoration of the transept, and so we must look for his work elsewhere, *i.e.* in the nave, which being, for the reasons above given, a distinct work from the transept, and next oldest to it, must be assigned, with the exception of the doorways, to Leofric: then only the choir remains for Remigius. This scheme provides for each recorded builder a distinct portion of the work of restoration, each such portion agreeing in style, as I believe, with that of its builder's time, from the later Saxon work of Eadnoth, on to Leofric's nave, partaking, as it does, of some lingering traces of the Saxon, but advancing in its general aspect into the Norman, and finally the decided Norman of Remigius's conventual choir. Any other scheme brings us into conflict with history.

4. The earliest portion of the church. This comprises the lower part of the transept walls all round, and the central tower-piers and arches. These latter were left standing when the original Saxon tower was taken down: the present tower stands on piers and pointed arches within the square of the older ones.

The oldest part of the church Mr. Parker considers to "agree in character with the churches which 'Cnut ordered to be built of stone and lime in all the places where his father or himself had burnt the [wooden] churches which previously existed there,' and is therefore probably the work of Eadnoth and Leofric."

Assuming this to be true, we are certain that the church, or portion of a church, erected by Eadnoth and Leofric was afterwards ruined

by fire, and if so, Remigius, who succeeded them in the work of restoration, must have re-built their church on account of its destruction by fire: but we have seen from his own words that such was not the case, for it was *decay through time and neglect* that rendered his restoration necessary. Besides, the continuous historical notices we have of the church exclude the supposition of Eadnoth's church having been burnt, or the work of Leofric either. Eadnoth died in A.D. 1049 or 1050. His church was standing in Leofric's time; for the latter "enriched the church which Eadnoth had built with many ornaments." See citations from Rad. de Diceto, in *Gentleman's Magazine* for June, p. 756; and from Matth. West., *ibid.*, p. 757. Then we have Leofric's charter in "Monasticon," vol. iii., pp. 14, 15, where in conjunction with Bishop Wulfin, the immediate predecessor of Remigius, the Earl takes part in augmenting the endowment of the then existing college. And lastly, Remigius, who, according to Godwin, succeeded to the see in 1067, and whose charter negatives, as we have seen, the supposition of ruin by fire.

As the burnt church, therefore, could not be Eadnoth's or Leofric's, it could be no other, as argued in my June letter, than the cathedral of the diocese, which uniform tradition and documentary proof unite in fixing at Stow, the remains of which, as soon as the cessation of the Danish wars allowed them breathing time, its successive bishops took in hand to restore from its long desolation. Eadnoth beginning the work; Wulfin, with the help of Leofric, carrying it on; and Remigius completing the church, with the exception of the tower, as it now stands.

Mr. Parker's supposition that the original church, as he considers it, of the time of Eadnoth and Leofric was a low structure, of which "the walls were raised in the twelfth century," is, when tested by the features of the structure itself, quite untenable. For, not to dwell upon the disproportion of a church only some 12 or 15 feet high, as on that surmise the transepts were, while its breadth was twice, and its length seven or eight times, as great, there is this fatal objection, that in the north transept there was not a single window *in that height*, and in the south transept only one, about $2\frac{1}{2}$ feet high, and 9 inches wide. It is clear, then, that the original structure must have been a lofty one, having its windows, as now, at a great height from the ground.

Some other points there are in Mr. Parker's letter which appear to me open to doubt, but as they are not of great moment with regard to the main issue, or have been already indirectly noticed, I will not occupy your space further than just to indicate what appears to me to be established by what has been now alleged, viz.:

First, that the richer work of the choir is not too late in style for the time of Remigius.

Secondly, that the test of lateness in the style arising from the masonry being fine-jointed is fallacious.

Thirdly, that the nave and upper portion of the transept walls are not work of the same date.

Fourthly, that Eadnoth's church was never ruined by fire, as the original church here was; and, consequently, that the oldest parts of the existing transepts cannot belong, as Mr. Parker suggests, to Eadnoth's church, but are the remains of an earlier structure on which Eadnoth began to rebuild, Leofric carried on by adding the nave, and Remigius completed by erecting the present choir for his Benedictine monks.

This view, formed on the investigation of the history of this church, and the careful examination of its structure, in accordance with Mr. Parker's excellent rule for ascertaining the age of ancient buildings, as laid down in *Gentleman's Magazine* for March, p. 350—a rule which Mr. Parker himself appears to have in this instance in some degree overlooked, by relying too exclusively on structural features—is the result of many years' thought on the subject, and it appears to me to be the only scheme on which the records of history and the features of the structure can be harmonized.

I am, etc., GEORGE ATKINSON.

[It appears to us that Mr. Atkinson has confined his attention too exclusively to his own church, and has not sufficiently compared it with other buildings of the periods to which he refers the different parts of it, and of which *the dates of foundation* are historically known. It would occupy too much space to argue over again each disputed point, or to call on Mr. Parker to reply. We must beg Mr. Atkinson to examine for himself the buildings of Bishop Gundulph, the royal architect of the time of William I. and II., described by Mr. Parker in our present number, and the abbeys of Caen, building at the same time, described in our last volume. What probability is there that Stow was in a more advanced state of civilization than either Caen or London in the eleventh century? The state of civilization and the art of building always went hand in hand together in all countries and in all periods, and the buildings are often the only records that we have remaining of the state of civilization.]

Church Interiors.

(Notes on Architecture, Furniture, etc.)



CHURCH INTERIORS.

Parochial Churches.

[1787, *Part II.*, pp. 661-664.]

HAVING frequent opportunities of travelling into Kent, and receiving much pleasure from antiquarian contemplation, I beg leave to submit to yourself and numerous correspondents an humble attempt for the purpose of explaining the uses in which some of the most remarkable particulars yet remaining about our ancient parochial churches were employed, as well from observation as the assistance of undoubted authority ; and which, I flatter myself, may not be wholly unacceptable, there having been three papers tending to illustrate this subject inserted in your last volume.

INDAGATOR.

The first thing I shall mention as deserving notice is the *vestibulum ecclesiæ*, or porch, in which is generally found a bench on each side extending its whole length, and, in many cases yet remaining, the fragments of a stone basin, situated on the right hand of the entrance to the church at the height of about three feet from the ground ; this was the receptacle for holy water, used by everyone about to enter the sacred edifice.

The porch was, without doubt, a very ancient appendage to the church, for Sexburga, who founded the nunnery at Minster, in the Isle of Sheppy, is said to have expired in the church porch at Milton in Kent, anno 680 ; and Gervase, the monk of Canterbury, in his account of the burning of Christ Church, 1174, says, “*accensus est ignis ante portam ecclesiæ extra muros atrii.*” However the porch may have been passed over as a matter of mere ornament ; it had its especial uses, which I will endeavour immediately to explain. In that part of the will of the pious Henry VI. relative to the foundation of his college at Eton, is this article : “*Item, in the south side the body of the church a fair large door with a porch, and the same for*

christening of children and weddings."* Somner relates that in 1299 Edward I. was married at Canterbury to Margaret, sister to the King of France, by Archbishop Winchelsea, "in ostio ecclesiæ versus claustrum."†

The following rubric occurs in a missal, printed at Paris in 1515, secundum usum Sarum: "Statuantur vir et mulier ante ostium ecclesiæ, sive in faciem ecclesiæ coram Deo, et sacerdote et populo," etc., which points out the use of the porch in the performance of this rite. By the rituals under the article "de benedictione mulieris post partum," *i.e.*, churching women, it appears that the priest goes to the door of the church, where, the woman to receive the ecclesiastical benediction kneeling down, the 23rd Psalm is said with some responses, after which she is led into the church, the conclusion being made before the altar.

But the most particular use of the porch was in administering the sacrament of baptism. "Stans igitur in ecclesiæ limine sacerdos, interrogat catechizandum stantem ad fores ecclesiæ."‡ Here the necessary questions being asked and prayers being said, "ducat eum vel eam in ecclesiam dicendo. Ingredere in sanctam ecclesiam Dei ut accipias benedictionem celestem a Domino Jesu Christo." Nothing can be more apparent than that the performance of these rites would have been many times impracticable, not to say dangerous, to the health of persons so tender as women generally are at the time of churching, and particularly infants when baptized, had it not been for the kind invention of the porch, which effectually secured them against the inclemency of the seasons, and by which every necessity for delaying these duties was removed.

Entering the body of the church, or "aula ecclesiæ," the font is discovered usually placed near the doors at the west end. They are to be met with of very ancient forms; many, as may be conjectured from their decorations, seeming to have remained since the Norman, and even the Saxon times; nor has due attention been wanting to these venerable remains of sacred antiquity, though the reason for their vast capacity is as yet, in some measure, to be freed from doubt. Respecting the font itself, it should, by a constitution of Archbishop Edmund, be placed in every church where baptism might be performed; also the font, or "baptisterium," must be "lapideum, vel aliud competens, scil. quod baptizandus possit in eo mergi,"§ according to Lyndwood, which may be assigned as one sufficient cause of its largeness; it should also be enclosed within a lattice, nor should the water be kept in it, according to the said constitution, above seven days. As the method of baptizing throws some light on the subject, it will be worth the insertion. By the 42nd apostolic canon,

* "Royal Wills," p. 279.

† "History of Canterbury," p. 167.

‡ "Missale Rom. secundum Usus Romanæ Ecclesiæ," Lugduni, 1528.

§ Gibson's "Codex," vol. i., p. 435.

three ablutions of one mystery were commanded on pain of being deposed ; this seems to have been the useful practice of the Church. The mode of baptizing was thus, according to the practice of the Roman Court : "Tunc baptizet eum subtrina mersione sanctam trinitatem semel invocando, sic dicens, N. et ego te baptizo in nomine patris, *et merget semel*, et filii, *et merget secundo*, et spiritus sancti, *et merget tertios.*"*

I shall now beg your attention towards the chancel, at the entrance of which, placed on the "gradus chori" (where many things were read in the jejune seasons of the year), stands the screen dividing it from the "aula." This is frequently of excellent work, but too well known to need any description, though it will not be impertinent to remark that in the above will of Henry VI. there is mention of a *reredosse* (screen), bearing the rood-loft departing the choir and the body of the church.† At the north end of the screen in many old churches the entrance of a small staircase seems worthy of attention. This leads up to a door at a moderate height from the pavement. At this door was the place of the pulpit, probably the rood-loft, as appears from the following rubrics : "Incepta vero ultima oratione ante epistolam subdiaconus per medium chori ad legendum epistolam in pulpitu accedat."—"Quando epistola legitur duo pueri in superpelliciis, facta inclinatione ad altare ante gradum chori in pulpitu per medium chori ad gradale incipiendum se preparent et suum versum cantandum."‡ There is also another for reading the Gospel towards the north in the same place by the deacon, attended by the subdeacon, who holds the book ; as also by two clerks bearing candles, with a third having the "thuribulum." As it would be impossible for so many to perform their duty with propriety, circumscribed in the narrow limits of the present pulpit, it is natural to conclude the pulpit to which these stairs led might be the rood-loft, particularly as it appears to have been placed over the screen, as is manifest from the will of Henry VI., and that the upper stair usually ascends nearly even with the top of the screen. From this place also the sermon was made, the curate being obliged to preach four times in the year, by an ecclesiastical constitution of Archbishop Peckham, in which this injunction is worth remarking : "Exponat populo vulgariter absque cujuslibet subtilitatis textura fantastica."§ From which reading and preaching to the people assembled in the nave, "ubi insident ipsi parochiani laici,"|| it may be concluded, the body of the church received the name of "auditorium."

The chancel itself comes next in order to be considered. Lyndwood says, "Cancellus est intersticiu inter propugnacula muroru quale est quod claudit chorum à nave ecclesia."¶ This seems to have

* "Missale," 1528.

‡ "Missale," 1515.

|| *Ibid.*, p. 9.

† "Royal Wills," 302.

§ Gibson's "Codex."

¶ *Ibid.*, p. 222.

been considered in all ages as the most sacred part of the church. We find by the 19th Laodicean canon, none were admitted but those of the priesthood during the oblation, and women were totally excluded by the 44th canon of the same council. From the present remains of our old parochial chancels it is natural to conclude them to have been adapted to the most solemn acts of religion. Upon entering it from the nave, we observe on either hand the remaining stalls, with desks before them, appropriated to the use of the choir, which, notwithstanding, the author of "*The Kentish Traveller's Companion*" (who observes the sacred offices of superstition were sung in this place) thinks was composed of priests officiating at the altars of chauntries founded in the church or parish;* and Dr. Harris, or Mr. Thorpe† after him, supposes them to be for accommodating the clergy attending the archbishops residing at their mansion, who might have seen them in churches not of the peculiars, and where there never were any episcopal mansions.

But as stalls are found in churches where it is improbable there should be priests officiating in chauntries sufficient to fill perhaps a dozen or more seats, and also where no great flocks of clergy had occasion to come, the choir might have been composed of such of the parishioners as should choose to sing, there being no reason for excluding the laity from thence since the establishment of St. Stephen's, Westminster, and several other foundations of that kind, admitted of choristers, an office not included in the seven degrees of orders in the Church.

Proceeding up the chancel, we ascend three steps, on which once stood the high altar, now occupied by the communion-table. The altar should be of stone, and consecrated by the bishop. The ends were termed its horns, that on the right being the "*cornu epistolæ*," from the Epistle being read there, as the Gospel was on the left. Near the altar, in the south wall of the chancel, are to be observed three seats frequently under as many beautiful, subdivided Gothic arches, supported by buttresses and enriched with finials, etc. Seats of this nature are still to be met with at Cliff, at Cobham, and the cathedral at Rochester, in Kent, at which last they are at a great distance from the east end of the choir; and it is probable the high altar was not fixed against the wall, but had a space behind it, which was common in places of this kind, and called "*concameratio*," by means of which it was possible for the altar to be surrounded in processions by the monks.‡ The very agreeable Gothic structure at Camberwell, in Surrey, also furnishes seats of this kind, not to mention many other places. Between the last seat and the east wall is a small niche, generally in the same style, and frequently appearing like

* Gibson's "*Codex*," p. 71.

† Bib. Top. Brit., No. VI., p. 60.

‡ Fuller's "*Church History*," p. 286.

a fourth arch. The niche is also to be met with where the seats are wanting, and in other parts of the church besides the chancel. The bottom is always hollowed, and sometimes a double hollow. . . .

I shall beg to trouble you with a word or two concerning chauntries, and conclude. Dr. Heylin informs us they consisted of salaries to one or more priests to say mass daily for the souls of their founders deceased, which, not subsisting of themselves, were generally incorporated and united with some parochial, etc., church;* as there were forty-seven chauntries in the old church of St. Paul, at London, and but fourteen altars,† it was possible for several to be founded at the same altar. From the remaining "fenestellæ" it is not unreasonable to conclude that at the east ends of the north and south aisles of many parish churches two such altars to have once stood, whose officiants were bound by an oath to exhibit due obedience to the curate of the mother church,‡ and the four priests appointed to officiate in the chauntry of John Holland, Duke of Exeter, in St. Katherine's, near the Tower, were bound to the choir every double feast in the year.§ In chauntries founded for more than one clergyman it was usual for each to say a different mass, one of which was always of requiem.|| When a person was not sufficiently rich to endow a perpetual chauntry, it was common for an anniversary chaplain to sing masses for the repose of his soul during a certain space, for which a stipend was left, as appears by the will of Robert Wolsey, the father of the famous Cardinal.¶ From what has been said concerning chauntries, it is evident there might have been several founded in the church, though but the vestiges of one or two altars yet remain; from the subjection of whose officiants to the curate they might have assisted him in many duties, as with his license in hearing confessions, which must have been very laborious at certain times of the year, particularly at Shrift or Shrove Tuesday, when it was the custom to begin Lent with this duty. And though they were generally prohibited from receiving the Eucharist more than once on the same day, yet they might assist in solemn masses** as deacon or subdeacon, as also in the choir, probably in the place of its rectors, etc. Nor can this be brought as an argument that there were sufficient numbers established in every parish to fill each stall in the chancel of its church, as has been hinted at in its proper place.

INDAGATOR.

[1862, *Part II.*, pp. 406-411.]

Worcestershire contains 252 churches and chapels; of these 157 remain for the most part as they were left by the mediæval church-

* Heylin's "History of the Reformation," p. 51.

† Fuller's "Church History," p. 350.

‡ Aliffe's "Perergon Juris Canonici," p. 166.

§ "Royal Wills," p. 287.

¶ Fiddes's "Life of Wolsey," Collect., p. 1.

|| *Ibid.*, p. 287.

** Gibson's "Codex," p. 471

builders, 19 churches have been partially and 31 wholly rebuilt, while 45 are entirely new structures.

Of churches with aisles, 34 have them on both sides of the nave, and 29 on one side only—13 on the north and 16 on the south. In twenty-four instances there is a chapel or aisle to the chancel, and mostly on one side only; while 74 churches possess neither aisles nor chapels either to nave or chancel.

Porches, as a rule, occupy the usual position on the south side of the nave; upwards of thirty, however, are on the north side; and at Leigh and Spetchley the porch stands against the west side of the western tower.

The tower is almost universally found at the west end of the nave, 103 out of 126 being so placed; three stand in the centre of cruciform churches (besides the cathedral and the conventual churches of Pershore and Great and Little Malvern), and six between the nave and chancel where there are no transepts. At Hampton Lovett, Areley Kings, and Cotheridge the tower occupies the position of a south porch; at Pirton it is on the north side of the nave; at St. Andrew's, Droitwich, north of chancel; Stoke Prior, south of chancel; St. Mary's, Kidderminster, and Eckington, west end of south aisle; at Severn Stoke, north-east of nave; and at Dodderhill it forms the south transept, having been erected in the seventeenth century in place of the central tower, which was much injured during the civil wars.

Forty bell-turrets rise from the west, and only three—Wyre, Alston, and the desecrated chapel at Netherton—from the east end of the nave. Sapey Pitchard Church has neither turret nor tower, the bells being hung just beneath the roof at the west end.

Chancels are generally well developed, and even in the smallest churches are, as a rule, distinctly marked by being lower and narrower than the nave; this is not, however, invariably the case, as in some instances the chancel appears externally to be a mere prolongation of the nave. Pershore Abbey Church and the crypt of the cathedral are the only examples we have of the apse.

About sixteen high chancel-screens remain more or less perfect: the finest are those at Shelsley Walsh, Little Malvern, Upton Snodsbury, and Blockley. The screen at Sedgeberrow is of very unusual design, having painted boards instead of tracery, and the lower part of stone. At Castle Morton is a very perfect high screen, surmounted by the royal arms, and bearing the date of 1682. The screens at Alvechurch and Hampton Lovett were removed during the recent restoration of those churches. The lower or solid panels alone sometimes remain in their original position, as at Alfrick, Wickhamford, and Birt's Morton, where the gates are still perfect, as they are also at Middle Littleton. Roodlofts still exist at Besford, Leigh, and Strensham; they are of late date, and enriched with colour. The

one at Strensham, containing twenty-four painted figures of saints and martyrs, now forms the front of a western gallery, and the loft at Bredon was removed about 1842. The roodbeam remains at Little Malvern and at Shelsley Walsh.

The only example of an original reredos I have met with is at Sedgeberrow ; it consists of three large canopied niches extending the whole width of the five-light east window, the centre niche being raised considerably above the side ones and in front of the window, but the whole is much mutilated.

No original stone altar remains. A portion of one figured in the "Glossary," as existing at Bengeworth (at the east end of the north aisle), was destroyed when the church was repewed some years ago.

Sedilia are scarce. The triple arrangement occurs in ten churches, the most elegant being the Decorated ones at Kidderminster and Chaddesley Corbett, and the Early English ones at Kempsey. Double sedilia are met with in four churches ; at Sedgeberrow and Bricklehampton they have much the appearance of stone armchairs. One wide arch encloses the seats at Alvechurch, and there is said to be a single sedile at Beoley.

Piscinæ are very general, occupying the usual position in the chancel aisle, and south-east of nave. They are commonly under a plain trefoil-headed opening, but there is a rich example under a projecting canopy at Sedgeberrow. Double piscinæ are very rare, the only ones I know of being at Fladbury (elegant Early English), in the cathedral, and in the window-sill of a chapel in the cathedral crypt. The piscina at Kempsey contains three carved brackets instead of the usual shelf. At Bredon is a sort of low side-window at the back, opening into the churchyard. The piscina is placed across the south-east angle of the chancel at Hill Croome, and in the east wall, south of the altar, at Great Comberton.

We have but few Easter sepulchres. There is a richly-moulded niche, having much the appearance of a large piscina, on the north side of the sanctuary at Chaddesley Corbett, which was probably used for the purpose ; as were also, no doubt, recessed tombs occupying a similar position, as the very fine example at Bredon.

Low side windows are occasionally met with, but always blocked up, as at Fladbury, Chaddesley Corbett, Pedmore, and Holt. At the latter church are two of these openings, one under the north-west window of the chancel, and one in the aisle exactly opposite the other. The westernmost window on the south side of the chancel is sometimes lower than the others, and doubtless served the same purpose, whatever that might have been. Squints, or hagioscopes as they have been termed, are not so common as in some districts, where the more frequent occurrence of intricate ground-plans rendered their introduction desirable. There are good plain examples at Little Malvern, opening from the side chancels at the choir ; at

Bellbroughton is one commanding a view of the altar from the rood-stairs ; and one at St. John's, Worcester, has been obliterated by the alterations recently carried out at that church.

Stalls with miserere seats occur at the cathedral, Great and Little Malvern, Ripple, and Holy Cross, Pershore. Altar-tables and rails are generally of a date subsequent to the Restoration, though some are probably earlier. The original chancel seats, returned against the screen, remain, at least on one side, at Birt's Morton, Sedgberrow, and Huddington.

Side chapels, or aisles to the chancel, are frequently an extension of the nave-aisles eastward, sometimes to the extreme end of the chancel, as at Claines, Rock, St. Lawrence's, Evesham, St. Alban's, St. Helen's, St. Andrew's, and St. John's, Worcester ; but often one bay eastward of the chancel-arch, as at Bromsgrove, Stoke Prior, and Alvechurch. Chapels with a gabled roof, and attached to the chancel, are often the private mortuary chapels of the lords of the manor, as at Spetchley, Hampton Lovett, Bockleton, and Cotheridge.

There are original vestries at Bellbroughton, Chaddesley Corbett, Rock, Stoke Prior, and Suckley, all on the north side of the chancel, and having lean-to roofs, except Suckley, which is gabled transversely. At Rock and Stoke Prior is an upper as well as a lower chamber, the latter being vaulted with stone at Stoke.

Passing on to the consideration of the nave, we find that it seldom exhibits any great height, owing to the absence of the clerestory, which occurs in but ten parish churches, and two or three of these possess it on one side only. The late Perpendicular church of St. Lawrence, Evesham, stands alone in having a clerestory to both nave and chancel, but here it does not alter the external appearance of the building, being hidden from view by the gabled roofs of the aisles. There is a Norman clerestory at Overbury, which is now an internal feature, in consequence of the widening of the aisles and the raising of their roofs in the fourteenth century.

Eighteen churches have aisles with gabled roofs, but in the majority of cases the aisles are under lean-to roofs. The south aisle at St. John's, Worcester, and the aisles at King's Norton, are gabled north and south, the transverse gables in the latter instance being, however, a comparatively modern addition. Judging from old prints, the aisles to the former churches of St. Martin's and All Saints', Worcester, were treated in a similar manner. The eastern bay of the aisle often formed a chantry or other chapel, the piscina and other indications of an altar being of common occurrence in this position, and the screens also remain at Salwarpe. At Shelsley Walsh the south-east angle of the nave was screened off to form a chantry, there being but one other example for such an arrangement in the kingdom.

Roofs are for the most part of simple construction, the trussed rafter being the most common type ; and it has always a good effect,

which, however, is generally destroyed owing to the fashion which prevailed some century or more ago of plastering open-timbered roofs. Good cradle roofs exist at Sedgeberrow and Great Comberton; the timbers of the latter are remarkably massive, and neither of them have ever been plastered. There is a good Perpendicular roof over the nave at Bromsgrove, and others of the same period at St. Peter's, Droitwich, Church Honeybourne, Chaddesley Corbett, etc.; but perhaps the finest is at Eckington, where the collar-pieces are richly ornamented with carving, the whole being now hidden from view by the introduction of a low plastered roof. Remains of coved and panelled roofs occur at Abberton, North Piddle, and at Grafton Flyford, where, at the east end of the nave, it is richly painted with the evangelistic symbols, stars, etc. There are flat panelled wooden ceilings over the transept at Severn Stoke, the chancel at Newland, the sanctuary at Besford, and the nave at Little Malvern—the latter now plastered.

Stone vaulting is very rare; the only large spaces thus covered are the cathedral and Pershore Abbey Church. Among the smaller examples may be mentioned the tower and choir chapels of Great Malvern Priory Church, the chancel of Overbury, the chantry chapels at Evesham, the towers of St. Andrew's, Worcester, Hales Owen, and Hampton, the porches at Bredon and Fladbury.

Fonts are chiefly of the Norman and Perpendicular periods, the former being generally circular on a cylindrical stem, and the latter octagonal. The font at Warndon is heptagonal, and a few are Early English and Decorated. Traces of stoups are frequently to be met with on the right-hand side of the doorway or porch as you enter the church, though at Crowle it is on the left-hand side. Just within the doorway at Bricklehampton is a circular stoup, apparently Norman, and the only perfect example I have seen in the county. Above it is a plain bracket of the same date.

I am not aware of any pulpits earlier than the fifteenth century, and but few of this date, as at Overbury, Lulsley, Grafton Flyford (now a prayer-desk), and St. John's, Worcester. The only original stone pulpit is the well-known and very late Pointed one in the cathedral. Jacobean pulpits are very common, and have sometimes an inscription with the date round the sound-board, as at Suckley and Broadwas. There is a heavy and very elaborate sounding-board, surmounted by a gilt "pelican in her piety," at St. Swithin's, Worcester. Hour-glass stands are met with at Bishampton, Offenham, and Oddingley; the latter is fixed on the top of an iron standard attached to the end of an open seat. The stand formerly in Shelsley Beauchamp Church is now in the possession of the Diocesan Architectural Society.

Open seats, though not so general as in some counties, are yet very numerous, especially towards the southern and eastern sides of the

county. The naves of Strensham, Overbury, Great Comberton, Crophorne, Elmley Castle, Chaddesley Corbett, and some other churches, are still filled with them. At Overbury, Bredon, Sedgeberrow, North Piddle, Crophorne, etc., the bench-ends are richly ornamented with carved tracery; while plain standards, having merely a moulded top rail, occur at Elmley Castle, Eckington, Birt's Morton, Suckley, etc. The seat-ends at Great Comberton and Chaddesley Corbett are simply cut square out of plain oak boarding, without any attempt at ornamentation; and in some of our smaller churches seats of still ruder construction may occasionally be found. There is a sort of plain poppy-head termination to some of the standards at Sedgeberrow and the old seats at Hanley Castle.

Pews of all shapes, sizes, and dates are, of course, to be found. One at Suckley bears the date 1684; and a pew door at Alvechurch was inscribed, "Mr. Edmund Tayler, 1683."

Encaustic tiles are exceedingly common, there being but few churches entirely destitute of examples, though the pattern is often quite obliterated. Besides the extensive and well-known series of wall and floor tiles at Great Malvern Priory Church, excellent specimens occur at Bredon, Strensham, Worcester Cathedral, Holt, Wyre Piddle, Broadwas, Cotheridge, and Middle Littleton.

With the exception of the beautiful windows at Great Malvern, Worcestershire is very poor in stained glass. There is, however, a considerable quantity of fine old glass at the little church of Oddingley; a few figures also remain at Little Malvern, Kempsey, Sedgeberrow, and Himbleton; and shields of arms and other fragments at Fladbury, Severn Stoke, and the cathedral.

The limits of this paper will not allow of more than a cursory glance at the sepulchral monuments of the county. Good recumbent effigies of early date occur at Great Malvern and Chaddesley Corbett. There is a cross-legged knight at Clifton-on-Teme; also a very fine fourteenth-century one under a richly-moulded recessed arch at Alvechurch. Examples of fifteenth-century effigies may be seen at Stanford, Martley and Kidderminster. Altar-tombs of the sixteenth and seventeenth centuries are very common, and are generally surmounted by recumbent or kneeling figures, frequently with rows of children at the sides, the whole occasionally under elaborate arched or flat canopies. The most gorgeous monument of this latter description is that to the memory of Giles Reede (1611), at Bredon.

Brasses are comparatively rare, being found in seventeen churches only. Good examples at Fladbury, Strensham, Kidderminster, Alvechurch, Blockley, Tredington, Stoke Prior, and Chaddesley. Incised slabs at Rock, King's Norton, Cofton Hackett, Staunton, and Shelsley Walsh—the latter a cross. There is a very fine thirteenth-century raised cross on a plain tomb at Hagley; but the

most interesting and numerous series of crosses and other memorials is to be found at Bredon, where there are also two or three mediæval churchyard monuments. At Shelsley Walsh, and likewise at the cathedral, is a floor-cross formed of encaustic tiles. Cast-iron slab at Himbleton, 1660.

[This article was continued at page 689 by details of exterior architecture, and this portion is reprinted in the next section.]

Mural Paintings in the Chancel of Chalgrove Church, Oxon.

[1860, *Part I.*, pp. 547-556.]

The chancel of Chalgrove is an elegant structure of the time of Edward II., 34 feet long and 18 feet wide, with shallow and steeply-weathered buttresses, and handsomely-moulded windows; the eastern one of three compartments, with reticulated tracery; and two windows, of two lights of corresponding character, on each side. The roof retains its original pitch, and the gable its early cross. The dedication of the church is uncertain; the village feast, which is probably its anniversary, is held on the Sunday after the 26th of July—St. Anne's day; but Ecton, in his "Thesaurus," has given it the title of the Virgin Mary, who is regarded as the patroness of all churches not otherwise designated.

The interior of the chancel derives its chief interest and much beauty of effect from the valuable paintings disclosed during the summer of 1858, and preserved by the timely intervention and subsequent care of the Rev. R. F. Lawrence, the vicar.

The entire surface of the side walls—between the stringcourse under the windows and the wall-plate at their summit, with the window-splays, the space on each side of the east window, and the gable which surmounts it—is thus embellished.

The groundwork, or field, is white, semée of six-foil red rosets, which appears in profusion over the east window, alternated on the fascia and mouldings in the intervals between the groups, and wherever a blank surface admits their introduction.

The subjects are ranged in three tiers, and form a continuous series commemorative of the incarnation, life, death, resurrection, and ascension of our Saviour, and the close of the life of His mother.

The side walls are about 20 feet high, and the portion occupied by the pictures is about 12 feet 6 inches in height, the figures varying from 3 to 4 feet. In each of the lateral window-splays is painted a single figure, about 6 feet in height; and these doubtless ranged with others of the still more brilliant colours by which the superb glass of the fourteenth century was particularly distinguished, whereof, unhappily, in this instance, not a vestige has been spared.

1. The series commences on the north, or "Gospel-side," with the "Stem of Jesse," in allusion to the genealogy of our Lord. In this example the design is abridged and abbreviated on account of space. The tree springs from the cornice, the usual recumbent figure of Jesse being omitted. King David with his harp is plainly discernible; and immediately over is a standing figure of the Virgin with the Holy Infant. On the side-tendrils are four prophets holding scrolls, towards which they are pointing, although the words of their fulfilled prophecies are no longer legible.

North Side.

2. In the plays of the first window is a representation of the Annunciation. The figures of St. Gabriel and the Virgin Mary, one on each splay, are tall, graceful, and conspicuous, with cusped ogee canopies over their heads.

3. The next subject in the lower tier is the Nativity. The Virgin is reclining on a couch, at the foot of which Joseph, her spouse, is seated; an attendant with braided hair is holding up the infant Jesus. The background is diapered, and is the only specimen of this enrichment.

4. The Adoration of the Magi. The Virgin is seated, with the infant Saviour standing on her knee; one of the kings kneeling to offer his gift, and the other two approaching.

5. Immediately over, in the central space between the windows, is a strikingly beautiful group of the Presentation of our Lord in the Temple, and the purification of the Blessed Virgin, who approaches the altar, holding up our infant Saviour; a handmaid and another—probably St. Anne—follow the holy Simeon, vested as a priest, in appareled albe and ample chasuble, who is extending his hands to receive the Lord of the temple, and to pronounce the prophecy recorded by St. Luke.

6. The Slaughter of the Innocents. The figure of Herod seated, and one of the victims of his wrath upheld on a spear, are plainly seen; others, in agonizing attitudes, are very indistinct.

7. The series is carried on in the upper tier with the Betrayal of our Lord; crowded in by the artist in the spandrel over the Stem of Jesse, before described, as if an alteration had been made in the arrangement of the original design. Although obscured and impaired by damp and whitewash, the figure of our Lord, the traitor Judas, and St. Peter cutting off the ear of Malchus, are discernible.

8. In the corresponding spandrel over the first window is a picture of Christ before Pilate, who is seated over the curve of the arch, our Lord standing bound before him, held by two Jews, one on each side; the "perfidious Jews" being invariably marked by ugly beaked visages and repulsive looks.

9. Our Saviour Mocked and Derided by the Jews. This painting

has disappeared, with the exception of traces of the principal figure and of the hands, which are crossed and bound, as usually represented; the heads of two scoffing Jews may be traced on careful examination.

10. Our Lord Scourged at the Pillar. The figure of the Redeemer is visible, and those of the executioners only just distinguishable.

11. The Carriage of the Cross. This subject is cleverly introduced in the spandrel over the second window, advantage being taken of the arch, which is treated as the ascent to the Mount of Calvary; the rude soldier is clambering up, with a basket of implements on his arm, and cruelly dragging our Saviour along the rugged way.

12. The Crucifixion. The feet affixed to the foot of the cross alone remain.

13. The Descent from the Cross. The Virgin Mary, and the beloved disciple to whose care she has been committed, stand on either hand; St. Joseph of Arimathea and Nicodemus kneeling; a standing figure, perhaps St. Longinus, with uplifted hand, on the left side.

14. The Entombment. The body buried by four disciples, one at the feet pouring oil from a flask and anointing with the left hand, another holding up a chrismatory.

The splays of the second window on the Gospel-side are adorned with full-length figures of female saints.

In such a position, surrounded by scenes and incidents connected with the suffering and death of our Lord, it would seem most fitting to expect an extension of the same theme; accordingly, we find two appropriately selected. That on the east side is St. Mary Magdalene, with her long flowing hair: the expression of sadness is studiously portrayed, and the figure is turned towards the representations of the subjects last described. The companion figure is that of St. Helen, crowned, holding up her usual emblem, the true cross, in allusion to the Invention of the Cross.

We have now completed the examination of the embellishments of the north wall. The three rows of subjects are carried across the east end, as before remarked, on the sides of the altar window. Those on the Gospel-side of the same refer to the triumphs of our Lord, His descent into hell, glorious resurrection from the tomb, and ascension into heaven. On the Epistle-side are represented the assumption and coronation of the Virgin, their treatment admitting a certain degree of assimilation, as being numbered with the "glorious mysteries."

East End.

15. The Descent of our Lord into Limbo. The deliverance of the souls of our first parents—who are foremost in the group, the

second Adam having redeemed the *first*—the patriarchs, and those who served God faithfully according to the old law. Our Lord is welcoming the souls of the just who were expecting Him, and liberating them “*ab ore leonis et a profundo lacu*,” depicted by gaping jaws: “And by His most glorious presence maketh that place, which hitherto was a prison, to be to them as heaven or paradise.”*

16. The Resurrection of our Lord, who appears triumphant in the centre, bearing a tall cross, between adoring angels. In the arches beneath the sepulchre are seen three sleeping soldiers, armour-clad, and in quaint attitudes.

17. The Ascension of our Lord. The Virgin appears in the centre of the standing group below, who are looking towards heaven, and the figure of their God and Saviour vanishing from their gaze, the feet alone being visible.

18 and 19. The splays of the east window are adorned with two figures of SS. Peter and Paul, about 9 or 10 feet in height. St. Peter elevates the right hand, which probably held a book, and with the two keys, which are so disposed, back to back, as to form an inverted cross, in allusion to his martyrdom. St. Paul in like manner points to a sword which he bears in the right hand.†

Thus far the illustrations, so well selected from the sacred Scriptures, have been as skilfully allotted to half the painted area of the chancel walls, namely, the whole of the north side and half the east end. The corresponding superficies towards the south is embellished with a curious and highly interesting series from the latter part of the life of the Virgin, as narrated in the writings of St. Ephrem of Odessa and St. John Damascen.

In order the more satisfactorily to explain the subjects, it will be necessary to state the ideas which actuated the mediæval architects and artists, and for this end I will introduce a translation of the account given of the death of the Virgin Mary, in an old German book, entitled “*Der Heyligen Leben das Summertheil*,” printed by J. Bäumler, at Augsburg, in 1477, and preserved in the valuable library of the Very Rev. F. C. Husenbeth, D.D., of Cossey, near Norwich:

“Our dear Lady had now reached seventy-two years of age, and was all alone in her dwelling, and had a great desire and longing after her dear Son, when her beloved Son sent to her the angel Gabriel, who said, ‘Hail, Mary!’ and brought her at the same time a palm out of Paradise, which was very light, and was a green branch, and the leaves were as the bright morning stars. And the angel spoke to her: ‘Lady, thy only-begotten Son has granted thy desire, and will take thee to that everlasting joy to which He has called

* “Our Ladies’ Psalter,” Antwerp, 1600, p. 95.

† See *Gentleman’s Magazine*, 1860, p. 274.

thee, and He Himself awaits thee and all the heavenly court with Him, and the palm must be carried before thy bier.' Then Mary said, 'I am glad with all my heart of this decree, and I entreat three things. The first, that my child may come for my departure; the next, that all the twelve apostles may also come; the third, that I may see no wicked spirit.' Then said the angel: 'What thou requestest is granted thee, and ordered by thy beloved Son at the same hour.'

"Now St. John was preaching to the people at Ephesus, and there came thunder with a quick flash of lightning from heaven; and there came a beautiful white cloud which caught up St. John in the sight of the people, and set him down before our Lady's door. Then he went into the house and saluted her. Then was she right glad, and said: 'John, my dear Son, my Child, has called me to everlasting joy, and the palm shall be carried before my bier.' Then he understood that the mother of God was to die, and he was inwardly grieved: and while he was talking with her, the angel went into all the countries and brought all the apostles in a light cloud, in a short time, before the door of our Lady. Then they asked one another if they knew why God had sent them there. Then Peter said to Paul, 'Thou art a chosen vessel of God; therefore thou shouldst pray to Him to let us know what is His will.' Then said he to St. Peter, 'That is for thee to do; thou art the leader of us all.' Then said St. Peter, 'We ought all to pray to God to be pleased to make us know His will and do His pleasure in all things.' So while they thus conversed together, St. John came out of the house and immediately perceived them, and told them what Mary had said to him that she was going to die, which made them very sad. Then the twelve apostles went into the house, and there they found Mary full of joy, and they thanked her and greeted her, and said, 'Blessed art thou among all women by thy Son, who made heaven and earth;' and they prostrated before her and wept very much: then she said, 'God's blessing be with you, and you must remain with me till I depart.' This they did assiduously; and late on the third day, as they were conversing together of God, there came our Lord to them, with a bright light, and with all the heavenly choir, and with a sweet sound of music. Then the twelve apostles all fell prostrate before God, and our Lord greeted them, and said, 'My beloved brethren, peace be with you:' and then He said, 'Come, dear mother, queen of heaven and earth, into My kingdom, to everlasting joy and gladness.' Then said Mary, 'My only-begotten Son, to Thee do I commend my spirit:' and she laid herself down, and her soul departed without any pain in great sweetness. Then the twelve apostles saw our Lady in spirit in immense glory, and her body was bright, and shone with great splendour such as no one had ever seen, and yielded an odour like balsam and balm of Gilead, so that they were

all filled with it, and the house was scented with it longer than any one could tell. Then our Lord Himself took His mother lovingly in His arms, and said to the disciples, 'You must take care of the corpse of My mother, and bear it to the valley of Josaphat, and there you must wait for Me, and on the third day I will return to you.' Then our Lord departed from them with the soul of His mother, and with all the heavenly choir, and they sang a most glorious hymn of praise, and went up to heaven in unspeakable brightness.

"After this the twelve apostles laid the holy body of our Lady upon a bier, and St. John walked before the bier and carried the palm, and the other twelve apostles bore the bier and lighted candles, and the angels sang in the heavens a new hymn. Then the Jews who heard and saw that they bore our Lady with honour, were very envious, and said, 'We must climb up upon it, and break down the bier and throw down the body.' Then the high-priest climbed up first upon the bier, which God presently avenged upon him, and hung him by his robe from the bier, and the other Jews fell down below as dead. Then the high-priest cried out to St. Peter and besought him to help him. Then Peter said, 'If thou believest that Jesus Christ was born of a pure Virgin, and dost repent of thy sin, may God help thee to be made whole.' Then he said, 'Yes, I firmly believe : ' then was he immediately restored. Then said St. Peter to the high-priest, 'Seest thou the Jews all lying together like dead men, because they do not believe in God and His mother ; but if they repent, God will help them. Now take the palm and rub them therewith, and tell them to honour God, and call upon Him, and believe in Him, and so shall they recover their strength.' This the high-priest did ; then they believed and were restored to health, and the high-priest became a good man to the praise of God.

"After this, the men carried our dear Lady to the grave, and laid her therein, and praised God, and were there till the third day. Then came our Lord from heaven with His heavenly choir, and brought back the soul, and greeted His disciples, and said, 'It was impossible for My mother to remain any longer in the earth ; I will that she be a Lady over heaven and over earth ; ' and He restored the soul to the body, and said, 'Arise, My dear mother ; thou shalt be no longer here, thou shalt go with Me to everlasting joy.' Then Mary arose from the grave and drew near to her Son. Then our Lord gave His blessing to His dear disciples, and took His beloved mother joyfully to heaven, with all the heavenly court, in a bright light : then the angels sang a sweet song of praise. Then was Mary exalted above all the choirs of angels and above all the saints, and was crowned as an empress of the kingdoms of heaven and earth, and her Son seated her on the throne of His divine majesty, and gave her power in the kingdoms of heaven and earth, and the

treasure of grace and the key of heaven, and gave her power to reign for ever with Him in everlasting joy, worth, and honour over all the angels.

"Now St. Thomas was praying the beloved Lord in the meantime, and missed the departure of our dear Lady, and he saw in his prayer all the honour and respect which our dear Lord paid to His mother, and saw also that all the choirs paid her singular honour and respect. Then St. Thomas besought of our Lord to give him a token that he might be believed to have seen this. Then our Lord heard him, and cast down at his feet the cloth on which the sacred corpse of Mary was wrapped. Then was he right glad, and came to the holy twelve apostles, who told him how our Lord had carried up His dear mother to heaven, with body and soul, and with great glory. Then said St. Thomas, 'I have seen and heard it all, and as a proof I have the cloth in which she was wrapped.' Then they all looked into the grave, and saw not therein the bright heavenly bride, and there was a most rich and sweet odour, and the beloved twelve apostles did not doubt that our dear Lady was taken up body and soul to heaven, and therefore we should not doubt thereof. After this, the angels carried the twelve apostles each into his country where they were before."

In a book of saints' lives translated in English from various tongues, by Edward Kinsman, and printed in 1636, it is stated that—

"Our Lady had a little house upon Mount Sion, and she dwelt in the same from the ascension of her Son until her glorious passage out of this life: and Venerable Bede saith that the Blessed Virgin spoke unto St. John the Evangelist, and enjoined him not to depart from her during her life nor after her death, until her body was buried; the Blessed Virgin desired this the rather, for that some of the Jewes had threatened to abuse or doe some ignominy unto her sacred body after her death."

And afterwards, speaking of the solemn funeral procession to Gethsemane, "in which the apostles, the disciples, and other devout people (with many angels), went, every one singing hymns," etc., it is especially particularized that—

"One presumptuous wretch, more malicious than the rest, came near to the bier, with intent to cast the body of the Blessed Virgin unto the ground; but before he touched the same, he felt the chastisement of God, for *the arm of that rash and wicked fellow dried up and withered*; yet he, repenting of his error committed and doing penance for the mischief he intended to have done, was made whole. When others, that had been as perverse as he, saw this miracle, they were much astonished, so that the apostles, without any further impediment, might peaceably bury the blessed body."

South Side.

On glancing at the Chalgrove "frescoes" that remain to be described, and comparing them with the above narrative, it would almost seem that the artist had intended them for its illustration, so exact is the correspondence between the description and the pictures on the south wall, two of which have been obliterated by modern monumental tablets, one on each side the window over the sedilia. In the second from the east end, a figure, in veil and wimple, standing with uplifted hand, still remains.

22. The Virgin kneeling in Prayer in her Chamber ; a hand beckoning to her from heaven appears overhead.

The drapery suspended from the bases of two slender shafts between this and the succeeding subject is explained by another part of the legend, before the apparition of our Lord to His mother and the presentation of the palm to her by the angel are related :

"Now St. Dionysius was converted to the Christian faith. He came to St. John, and besought him to enable him to see our Lady. Then he spoke : 'She is now at her prayer ; I never never let anyone come to her till noontide.' Now our Lady's little chamber was shut. There was in it a small window, and there was *a little curtain before the window*. Now Dionysius was very anxious, and would fain have seen her ; and as he was unwilling to go away, St. John said to him : 'Go up to the window, and take off the curtain, and show it to our Lady.' Then he looked in, and heard the angels singing within, and saw a great light shining inside around our Lady, like the bright sun, and there went forth a great brightness from our Lady's countenance, such as he could never have seen before ; and the angels paid her much homage, and placed on her head a beautiful crown ; and he saw the angels often elevate her above the ground, and there came a rich odour from the chamber. Then St. Dionysius felt that he was more fortified, and when he had seen her some time, St. John closed the window again."

The columns and bases are evidently to represent the jambs of the window, from the sill of which the curtain of purple lined with white is represented as hanging down on the inside, that it might be seen by the Virgin.

23. St. Gabriel the Archangel, who heretofore appeared to Mary with the lily, now presents her with a heavenly palm, to be held by St. John at her funeral.

24. The Virgin announcing her approaching Death to St. John. The faithful guardian of Mary is standing ; the rest of the apostles are crouched in the conventional attitude of profound slumber.*

* "When the time drew nere that she should go to her sonne, he first vouchsafeth her the sight of al his apostles there living, except S. Thomas, who by special providence cometh after her death."—"The Rosarie of our Ladie, otherwise called our Ladie's Psalter." Antwerp, 1600.)

The Blessed Virgin is attended by six holy women in attitudes of prayer ; their attire exhibits the light and elegant head-dress worn in the fourteenth century, together with the cyclas and kirtle.

25. The Virgin on her Death-bed, attended by the apostles, her divine Son with the hierarchy of heaven calling her pure spirit, upheld by angels, to Himself.

26. The Funeral Procession of the Virgin, the bier borne by the apostles, St. John preceding carrying the palm. The high-priest upon the bier, struck by the power of God, hanging by one hand, the other suspended and useless ; and two wicked companions falling to the ground.

Again the high-priest is represented as humbly suing for pardon, St. John healing and absolving him, and giving him the palm, and a sprinkling of holy water.

In the painted glass in Fribourg Cathedral, the subject is treated in like manner, but angels assist in the procession, bearing lighted tapers, and the profane Jew is struck down by the sword of an avenging angel.

27. The repentant High-priest exhorting the Jews to Repentance.

28. The Burial of the Virgin by the Apostles. The arcaded tomb is similar to that in the representation of the Resurrection of our Lord.

29. St. Thomas showing the Girdle of the Virgin to the Apostles, who are seated at table.

The legend of St. Thomas records that he was favoured at a distance with the sight of the Assumption, that he begged for some token of having seen it, that he might be believed, and that our Saviour gave him the winding-sheet which had been wrapped round the body of His holy mother. A more elegant version is, that our blessed Lady let fall her girdle to him, as represented in the adjoining "fresco."

On the Epistle-side of the east wall the series is brought to a close with the following subjects :

30. The Assumption of the Virgin. Below is seen the empty tomb, and St. Thomas, who has caught our Lady's girdle, is looking upwards, and beholds the Virgin assumed into heaven, borne by angels.

31. The Virgin is crowned with a diadem of glory by her Divine Son, who has called her to the heavenly throne prepared for her in His kingdom.

32. Towards the western extremity of the south wall, over the low-side window, is a representation of the Resurrection of the Just at the Last Judgment. Here, as in other parts of the work, three tiers of figures are maintained, but they are united to form groups in the same subject.

In the lower part of the picture, which we should be inclined to designate the foreground had perspective entered into its composi-

tion, eight persons, four men and as many women, are represented rising from their graves. The men are habited in grave-clothes with a triangular capuce, appearing mitre-shaped when drawn on the head. The tonsure is visible in several instances, and the shrouds are embellished with cross-crosslets; they look like a religious habit, ordinarily represented as poor and mean, but often in pictures of saints, as in the inimitable works of Fra Angelico da Fiesole and in painted glass, covered with bright stars, and all resplendent: so may the crosslets on these relatively crude figures refer to good men, despised on earth and buried in dishonour, rising in glory. In the spandrel of the window, a descending angel blows the trumpet to awake the dead.

In the centre, or what might otherwise be the middle distance, is a group rising from their tombs, the sides of which, like the rest, are vertical, and particoloured yellow, white and red. The central figure between the two rows of graves is a secular priest in rochet and cappa, probably intended for the good pastor under whose direction the chancel was so well rebuilt and so tastefully embellished. Three of the upper figures wear the mitre, one being differenced by three chevrons.

Over all, seated in majesty on a rainbow—the pledge of hope to Noah—and robed in a red cope, is the figure of the Judge of the living and the dead, displaying the sacred wounds. On His right hand His mother, kneeling, with her breast uncovered, appeals in behalf of her people. Near her, holding a staff, is a figure of St. Mary Magdalene, who is recorded in some legends to have followed the Virgin to Ephesus and died there, attended and bewailed by her and the beloved disciple.

I have met with representations very similar to the above elsewhere. In the painted glass at Fribourg, before referred to, the Virgin is interceding for her people with her Divine Son, who is represented standing, exhibiting the sacred wounds, and surrounded by the implements of His Passion.

In an illuminated manuscript in the British Museum, at the head of the Litany of the Saints, the faithful rising from their graves at the sound of the last trumpet are crying out KYRIE. ELEISON: XTE. ELEISON: our Lord sitting on the rainbow; above are angels with instruments of the Passion: on the left hand all those who propitiated God in the old law, Abraham, Moses, Noah, etc.; on the right, with her hand on her breast, the Blessed Virgin, ("monstra te esse *Matrem*,") supported by St. John and the Archangel Gabriel.

The subjects in the splays of the windows on the south side are independent of the grand series, and may rather be viewed as local or special patrons. In the easternmost appear St. John Baptist (33) holding an *Agnus Dei*, and St. John the Apostle and Evangelist (36)

with the palm from paradise, to which he is pointing. In this last figure the process adopted by the artist is to be advantageously observed. The drawing was made with a red outline on the white ground, and the colours of the drapery afterwards painted, portions still being unfinished, and the tints not always touching the edges.

In the western window, on the south side, are represented St. Bartholomew (35) with the flaying-knife, and St. Laurence the martyr (36) vested as a deacon, in appparelled albe and dalmatic, holding the Book of the Gospels and a gridiron.

Altar-screen at St. Saviour's Church, Southwark.

[1834, *Part I.*, pp. 151-154.]

The following observations will, I trust, form a suitable accompaniment to the engraving of the restored design of this beautiful specimen of architecture of the sixteenth century. Prior to the conclusion of Mr. Gwilt's restoration of the choir of the splendid Church of St. Mary Overy to its original purity, the eastern wall was covered with a composition in wood and plaster, assigned by tradition (but on what authority does not appear) to Sir Christopher Wren. It is fully described by Mr. Nightingale,* and much resembled the altar-screens of the City churches. Above this screen was a mutilated and somewhat unsightly window of the sixteenth century, the arch of which was ornamented with sculptures in relief, in panels, representing in the centre an angel holding a shield, which in its original state was probably ensigned with the emblems of our Lord's Passion; and in the lateral ones were pelicans sitting in their nests, and apparently feeding their young with their own blood. This the architectural antiquary will at once perceive to be the emblem of our Saviour, and on that account the chosen badge of Bishop Fox, the munificent founder of Corpus Christi College, and the builder, with other works, of the altar-screen in Winchester Cathedral; and which, on the same account, was introduced by the judicious Gibbons in many of his carvings at the altars of churches in a more recent period. The attentive observer would also discover a sculptured fascia, constituting an incongruous finish to the Italian screen, which among the sculptured oak leaves that adorned its surface displayed the pelican associated with the *Agnus Dei*, still more closely indicating the sacred character of the symbol. These particulars are represented in one of the plates to Moss and Nightingale's "History," and much it is to be regretted that in the reconstruction of the eastern end of the choir this arch, with its sculptured soffite, has been irretrievably lost.

On the removal of this screen a series of niches was discovered; the canopies had been barbarously hacked almost to a plane surface,

* "History and Antiquities of the Parochial Church of St. Saviour's, Southwark," p. 61.

but which even in their mutilated state possessed so much beauty, that the restoration of the entire composition became immediately an object of great interest, and a committee was accordingly formed to carry this object into effect by a general subscription. The result of the exertions of the excellent individuals who composed the committee has been the preservation of a fine piece of workmanship, and at the same time the completion of the choir by an architectural termination of more than common beauty. The existing altar-screens of magnitude in this country are those elaborate specimens of ancient art at Winchester and St. Alban's, which have been and are the constant theme of admiration with all who have an eye to appreciate and a heart to feel the beauties of ancient English art. To these specimens may be added the present, and with them might be included that of Westminster Abbey, if it had not been parsimoniously restored in composition instead of stone, presenting to the eye the exact tint of unbaked pastry.

If the reader of this article will lay before him an engraving of Winchester altar-screen side by side with our plate, it will greatly assist him in the complete understanding of the following remarks on the architecture and composition of the subject, and will, it may be confidently anticipated, cause him to arrive at the conclusion that the designs of both structures were the work of one pencil, and that this church is indebted to the munificent and pious prelate Fox for this splendid piece of workmanship. It was probably erected shortly after he had bestowed on his own cathedral the screen which still remains there, resplendent in its architectural beauties.

The Church of St. Mary Overy, closely adjacent to the episcopal residence of the see, was at all times an object of the regard and attention of the bishops of Winchester; when, therefore, it is recollected that the name of Fox ranks with those of Walkelyn, Lucy, and Wykeham as princely benefactors to the diocesan cathedral, it would be naturally expected that in a church like the present he would not be behind his predecessors Gifford and De Rupibus. The nave and choir and the matchless Lady Chapel he found perfect and unimprovable. All that was left for him to bestow was the altar-screen, and he embraced the only opportunity of becoming a benefactor to the church by a similar donation to that which he had made to his cathedral; and in so doing he left to after-times a valuable legacy, stamping it with his peculiar device, to point out to posterity its history and founder, in a modest but appropriate manner (see plate I.).

The screens of St. Saviour's and Winchester agree in several important particulars, not only in the arrangement and general design, but in the actual number of the niches, a coincidence which can alone be attributed to the circumstances of the two subjects being the work of one hand.

It will be observed that the design is made in height into three stories, and that in breadth it is again divided into the same number of portions, thus preserving in all its parts an allusion to the sacred number three. In two respects the present differs from Winchester—in this, the central divisions in point of magnitude bear a greater proportion to the lateral niches than at Winchester; and in that specimen the arrangement is further broken by subdivisions, which are rendered necessary by the greater dimensions of the subject, but which do not at all interrupt the resemblance which the ensemble of either design bears to the other. In the centre of the lower division is a space left for the altar-table, about which was a blank, occupied at Winchester by a painting, and here by three niches, designed by Mr. Wallace, and intended apparently for inscriptions. The side divisions show a doorway, with a depressed ogee arch, in the last stage of declension, and which, when compared with the Pointed arch of Winchester, plainly evinces that the present is the later work of the two. In the spandrels are grotesque carvings, unsuitable to the dignity of their station; they represent human figures chasing some animal in the spandrels, and on the centre a fool with his bauble. In the Winchester example no such incongruities appear, owing perhaps to the work being executed more immediately under the eye of the bishop, the correspondent subjects being the Annunciation and the Visitation.

On each side of the doorway is a niche, rising from the floor, flanked by slender buttresses, and covered with a triangular canopy, composed of two canopied arches, presenting an acute angle to the spectator. A pedestal occupies each niche with a richly-sculptured cap, and above the doorway are two canopies similar in design, but rising in altitude above the lateral ones; they give dignity to the doorways, and at the same time break the horizontal line of the frieze, which constitutes the finish, the same object being attained at Winchester by different means—in both cases evincing the assiduity with which ancient architects avoided a tasteless horizontal line, the pride of modern college and church builders. The frieze just spoken of consists of a series of angels in the act of adoration.

The second story is composed of a large niche in the centre, being covered with a canopy of a semi-hexagonal form; it is accompanied with five uniform niches on each side, with pedestals and canopies as before. A second frieze of angels forms the finish to this story.

The third and last story is nearly a copy of the preceding, except that the canopy of the central niche is of a more prominent character than those which are below it. The fascia of holy lambs and pelicans succeeds to these canopies, and here terminate the original remains of the screen. As a finish to the entire composition, Mr. Wallace has introduced an entablature charged with angels, separated by shields, and the whole is crowned with a cornice, on which is set a

series of reversed trefoil arches, having leaves on their points. It is evident that in the original design a broader entablature than the fascia must have existed, from the circumstances of the central canopy rising above the line, which, in consequence of its breaking against the sill of the window, would have produced an awkward effect. This circumstance would justify the introduction of the entablature, did it not appear that a similar termination, in all but detail, is found in the prototype at Winchester. In all the niches of this screen it is observable that the back lining is ornamented with perpendicular lines on that part alone which was not covered by the statues, in consequence the empty niches have an unfinished appearance. . . .

The ancient materials of the screen are Caen and fire stone. The restoration has been effected in stone from Painswick, in Gloucestershire, which in tint and grain harmonizes very well with the former material, which has been retained wherever it was practicable to do so. Such portions as are new, and which, of course, includes nearly the whole of the ornamental detail, were scrupulously worked from moulds made from the original remains, and replaced in the same situations which were occupied by the originals. . . .

E. I. C.

Rood-Lofts and Screens.

[1866, *Part I.*, p. 229.]

Permit me to ask through your columns a few questions on the above subject.

1. In the Early English period were there any rood-lofts? If not, was there usually a beam to support the rood, and was the beam reached by a ladder?

2. Were the few Early English and Decorated rood-screens in England surmounted originally by a loft, or only by a beam?

3. Are there any known instances in England of Early English and Decorated rood-stairs? or, in the instances of stairs connected with Early English and Decorated screens, were these stairs added in Perpendicular times?

4. Were most of the Perpendicular screens surmounted by a loft?

5. Was there any order given in Perpendicular times to provide screens and stairs? This would seem to have been the case, as nine-tenths of the screens are of this date.

6. Before these Perpendicular screens and stairs were made, was there in most churches a rood-beam existing which was reached by a ladder?

7. What was the use of the trefoiled and other small and shaped holes in various parts of the lower panels of screens?

8. What was the use of the second stage, or small super-screen, on some Perpendicular screens?

9. In those churches where there was neither rood-loft, beam, nor screen, where was the rood placed?

10. In St. Michael's, Beccles, Suffolk (a large church of the transition period, between Decorated and Perpendicular, with aisles and chancel aisles), over a low and very small flat-topped porch to the priest's door, is the stonework of a doorway, on what probably was the level of the rood-loft. It has neither chamfer, drip-stone nor moulding. It is 5 ft. 6 in. high by 2 ft. 9 in. broad, and the sill 9 feet from the ground. It has a flat Tudor arch. What was the purpose of this doorway opening from the rood-loft to the leads of the south porch? The rood-stairs are in the north aisle. This little porch, by the way, is an anomaly. It is square and built of stone. The flat stone ceiling is carved with a very rich Decorated diaper work. The mouldings of the inner doorway are of very fine Decorated character, with deep hollows. The shafts are filleted, the capitals bell-shaped, and the fillets run through the astragals. The mouldings of the arch and the stone of which it is made correspond with those of the jambs, and yet the arch is of Tudor date. Can this be one more to be added to the very few early examples of four-centred arches?

11. In Ashill Church, Norfolk, there is a low side-window in the usual place in the chancel, there is also a low side-window on the north side of the nave, two feet from the east wall and four feet from the ground. The stonework of the outside alone is visible. It is 3 feet 6 inches high, and 21 inches broad. Had this opening any connection with the rood-loft to which it was so close? or was it one of the exterior confessionals ordered to be blocked up at the Reformation?

12. How broad was the rood-loft, and did it generally extend beyond the chancel arch on each side to the nave walls? If it did, this would account for the small Perpendicular windows (generally to light chapels) which we so often see on the south, and sometimes on the north and south sides, in the naves of churches, near the chancel, for of course these windows could not be carried up to the usual height, if the rood-loft reached to the nave walls. G. C.

Confessionals remaining in English Churches.

[1844, *Part II.*, pp. 41, 42.]

Alluding to E. I. C.'s request (in your *Minor Correspondence* of February last) for information as to the situation of those places in monasteries appropriated to "outward confession," I am of opinion that a certain small aperture, now walled up, but formerly communicating from the cemetery through the lower part of the chancel wall of Hurley Priory Church,* and those low-silled windows often found near the western end of chancels—were the places for that "confession of all comers" denominated by Bedyll "uttward" (from the

* Noticed by "Plantagenet" in our *Magazine* for March, 1839.

circumstance of the penitent being placed outside the church during confession), to distinguish them from places more within the church or monastery where the priesthood privately confessed to one another, as your correspondent J. R. states.

Hagioscopes, as we now term them, were also, I think, confessionals, although perhaps not what Bedyll would have called *uttward confessionals*.

At Lenham, in Kent, attached to the southern side of the chancel, is a handsome stone armchair, having at its western side a low step-like base, as if for a person to kneel on at confession, and there is something like it in the northern porch of Redcliff Church, Bristol.

A reverend friend has just informed me that at about four feet from the ground, through the lower part of the southern wall of the chancel at Coombe, in Sussex, was a circular hole, about 18 inches in diameter, having splayed sides, and apparently coeval with the old wall, but certainly not made for a window, and therefore probably a confessional.

In a paper read to the Oxford Architectural Society last May, it was stated that "on both sides of Garsington chancel, under the westernmost windows, are low side openings which retain the old iron work, and have evidently been glazed, though long blocked up within."

At the outside of the northern wall of the tower of Trumpington Church is a recess, having its base level with the ground, about 6 feet high, and $1\frac{1}{2}$ feet wide and deep, and at the back of which is a loop-hole, now closed up, but once communicating with the inside of the tower. And in St. Michael's Church at Cambridge I lately saw at the back of the central sedile a small loop-hole, now glazed, but formerly opening into the eastern part of the south aisle. This hole is about $4\frac{1}{2}$ feet from the pavement of the aisle, but there are no remains of any step for the penitent to kneel on, as at Lenham.

In Elsfield Church, Oxon., is a low side window now walled up, at the inside of which is an original stone seat; and I believe there is something like a confessional in Gloucester Cathedral—not to mention the so-called confessionals enumerated in the tenth volume of the "*Archæologia*."

Confessionals are not necessarily closed like those wooden latticed closets now commonly used on the continent; for I once saw on a hot Sunday in Bavaria a priest seated in the churchyard receiving the confessions of his parishioners as they one by one reverentially passed him.

The term "*uttward*" may also have been used in contradistinction to certain small chambers, probably sacristies, behind the altar, such as exist at Crewkerne and Hensdridge, in Somersetshire, and which have two doors, one for the entry and one for the exit of penitents, each with an appropriate symbol and inscription over it.

Outward Confessionals—originally, I presume, in the porch or

galilee—are now only permitted to be in the nave or other generally accessible parts of the church ; and I much doubt whether we ought to infer, as E. I. C. would seem to do, from Bedyll's use of the term *outward*, that any other kind of confessionals existed (except for the priesthood, as above mentioned), and more especially since such must in Bedyll's opinion have, "a fortiori," been more objectionable than *open* confessionals.

Yours, etc., PLANTAGENET.

[1844, *Part I.*, pp. 375-377.]

Confessionals for the public, or outward confession, were and are always in the body of the church ; but in the instances here referred to by E. I. C. they were in arched recesses of the wall for silence and secrecy. This is by no means usual, and scarcely any exist at this day. One, I believe, still does at Florence in the church of the Knights of St. John of Jerusalem ("La Chiesa dei Cavalieri"), constructed in white marble ; but I do not think that any vestiges of them are otherwise visible in England, or in the continental monasteries. *Outward* confessions are contradistinguished from those of the inmates or friars themselves, which were performed in the interior cloisters, while the other confessionals were accessible to all comers, and chiefly frequented, of course, to use Bedyll's words, "at certain tymes of the yere," that is, at Easter, Christmas and other festivals. Sometimes, on justifying grounds, confessions are heard in the sacristy, or even private apartments, as for invalids, etc., or where domestic chaplains form an authorised office of the household ; but the canonical ordinance requires that, for public use, the confessionals should be in the open church, where they are to be seen placed against the wall, though occasionally separated by a balustrade from the nave, as observed by the Rev. Dr. Dibdin at Caen. (See "*Typographical Tour*," vol. i., p. 170, edit. 1829.)

Bedyll's object, we may well conceive, was to exclude altogether from public view those resorts of devotion, which could scarcely fail to excite in many beholders deep and sensitive recollections of past habits and duties, of disburdened conscience, or imparted consolations, and thus revive a desire for the old form of worship. "*Idque etiam adversus Romanam profuturum, si veluti e conspectu tollerentur*," was doubtless his calculation in walling up these memorials of possibly still regretted times and practices ; as Tacitus represents his father-in-law contemplating the conquest of Ireland, after having achieved that of Britain, in order to remove from the latter the dangerous sight of her neighbour's freedom. ("Tacit. Agricola," cap. xxiv.)

I. R.

[1846, pp. 380-383.]

In a former Magazine, N.S., vol. xxi., p. 114, you inserted a question regarding the hearing of outward confession, founded on a

passage in a letter printed in Mr. Wright's collection relating to the dissolution of monasteries. I received several replies to the inquiry through your pages, and privately, but none of them appeared to meet the question.

The recommendation of Bedyll refers, not to the hearing of confessions, but to an irregularity which, it appeared, had existed in the friars' churches in the manner of hearing, and the passage cited shows that there were places in which such irregular confessions were received from all comers, and which places were capable of being walled up. From this later expression it may be concluded that the places were apertures, or openings, in some portion of the monastic buildings. The letters printed by the Camden Society relate solely to the dissolution of monasteries, and the alleged abuse is said to exist in a friary. Your valued correspondent "*J. R.*," vol. xxi., p. 375, fully explains what outward confession means; but he leaves untouched the question of place, to which my inquiry referred, and he rather speaks of confessions regularly heard. The extract appears to me to refer to some irregular mode, now forgotten, and which existed in friary churches; but in consequence of the destruction of these establishments I had little hope of finding any clue in their remains; though it struck me that the same practice might have prevailed in parish churches, where would be found similar openings to those which Bedyll refers to, who, it will be seen, only speaks of closing up such places in monastic edifices. If an irregular practice of this kind existed in parochial churches, and there were places requiring to be walled up, it would be in the province of the ordinary to direct it to be done. It was not within the line of Bedyll's duty to notice such places, though the notoriety given to the practice by the visitation of the monasteries would necessarily produce a similar order from the ordinary to close them where found in parish churches. It is clear the practice of confession was not the abuse complained of, for confession to the priest was not done away with at the Dissolution, and, in fact, still exists in the Established Church (though, perhaps, only in name), as may be seen by one of the exhortations in the Communion Service.

Few or none of the friars' churches remain perfect, so that I consider a search in a place where the answer might be expected to be found would be idle, the more so, as when such a church is in use the nave only remains perfect. But in pursuing the search into parish churches a remarkable feature appears in many which seems fully to answer the inquiry. The feature to which I allude is the very singular opening in the wall of the chancel which has been lately known by the name of "*lychnoscope*," a name given by the Cambridge Camden Society, but which is now considered to be inappropriate. This opening is found on the south side of the chancel, near the junction with the nave; it is generally in the form

of a lancet window, with a transom, and in a great number, if not the majority, of instances in which it occurs, it has been strongly walled up with stone or brick, often the latter, the materials being of the sort which were used in the sixteenth century. The portion above the transom was glazed, and that below it was closed by a shutter. Another window or opening is often found in the north wall of the chancel, which, in the instances I have seen, is always blocked up, although the southern one is still to be found unclosed in many instances.

The drawing which I forward shows an outside and inside view of a window on the south side of the retired church of Hartley, in Kent, being the most perfect specimen I have met with.

This example is a cusped lancet window, 7 feet 8 inches high, divided at 2 feet 10 inches of its height by a transom; the portion above the transom is glazed; that which is below is unglazed, but defended by a stout iron grating, closed on the interior by a shutter with two iron hinges, evidently coeval with the window; the shutter is plastered over in the interior, so that it cannot at present be opened. The interior of the window is not arched, but the opening is covered by a lintel, which, however, may not be original.

On the opposite or northern side of the church is a square window, 2 feet 10 inches in height by 1 foot 8 inches in width, securely walled up; this opening is splayed internally to 4 feet 6 inches by 3 feet 9 inches, and, though square externally, has a low segment arch in the interior. This opening is not much unlike the "low side window" in Cowley Church, figured in Mr. Parker's "*Guide to the Antiquities in the Neighbourhood of Oxford*," p. 393.

I have since seen another specimen equally perfect, but of a date a few years later, in Messrs. R. and J. A. Brandon's "*Analysis of Gothic Architecture*," sec. i., plate 8, which only differs from this in having the shutter outside. This example is in Roydon Church, Suffolk. It is questionable whether it ever had a grating; the open part appears from the plan to have only a stanchion.

Concerning the use of these windows, for it is quite certain a contrivance of this kind must have been constructed for some object, there are a variety of opinions. Several of them are summed up in a note by the editors of Durandus* as follows: 1. Dr. Rock's, that it was a contrivance by which lepers might see the elevation of the host. 2. That of the Cambridge Camden Society, that it was for watching the paschal light. 3. It has been imagined by some that it was for confession. It was also suggested that the aperture might have been for ringing the sancte bell. In a recent number of the

* "*The Symbolism of Churches and Church Ornament*, a translation of the first book of the '*Rationale Divinorum Officiorum*,' written by William Durandus, Bishop of Mende, edited by the Rev. J. M. Neale and the Rev. B. Webb." Lond., 1843.

Ecclesiologist it was suggested that its use might have been for the purpose of distributing alms; but the editors of that publication state they do not give any weight to the supposition. The numerical strength of opinion is certainly in favour of confession; and, when I read the before-quoted passage in Mr. Wright's book, it appeared to me that I had found a clue to the elucidation of these puzzling windows. To recur, then, to the opinions cited by the authors of *Durandus*, and with every respect for the opinion of so eminent an ecclesiologist as Dr. Rock, I cannot adopt his explanation, as in those specimens which I have seen it would have been impossible to see the elevation, if it took place on the platform of the altar, for the opening admitted a very circumscribed view of the chancel. This objection will apply with equal force to the Cambridge Camden Society's suggestion of this window being for watching the paschal light. The present window could have been of no use for ringing the sancte bell, as it is too closely grated to allow a bell-rope to be passed through. Supposing, then, the view which I have adopted, and which falls in with the opinions of many others, let us look at the construction of the opening, and the facility it presents for the purpose of hearing confessions. The sill of the grated opening in the interior is 2 feet 8 inches from the floor of the chancel, and on the exterior 2 feet from the churchyard, and I do not apprehend any material alteration in the level has taken place so as to vary these dimensions from what they were originally. Supposing a person, then, in the churchyard was to present himself at the window, he might be easily seen through the glazed part of the opening by anyone standing inside the chancel; and, upon the grate being opened, a person seated in the chancel might with facility hear the confession of another kneeling outside and speaking through the grating, and which, when not in use, would be closed by means of the shutter. It is difficult to account for this opening by any other supposition. It could not have been for receiving any substance into the chancel, because a more convenient mode of effecting this object would have been by taking it in at the priest's door. It could not have been for giving anything, as alms for instance, out of the chancel, as the interstices in the grating are not large enough to admit a substance of any size, the apertures being only five inches square.

I will only trespass on the patience of your readers with a few notices of some other of these openings, having, perhaps, occupied more of your pages than some may deem sufficient.

In Offham Church, in the same county, there are two apertures in the south wall of the chancel; the lower is a two-light window of the Decorated order, square-headed: this window allows a view into the nave and chancel, but the altar cannot be seen; the position is about the same as that at Hartley: the upper opening, which is walled up, might puzzle the inquirer; it was intended to give light to the rood-loft.

There is one aperture at Meopham Church, also in Kent, which is so closely and firmly walled up that it appears as if really done in pursuance of a command to close it effectually.

At East Tilbury, Essex, the lychnoscope seems a prolongation of a window, a feature by no means uncommon; and at Frinsbury, Kent, there are two square-headed windows of Tudor architecture, both of which look like lychnoscopes, but I should apprehend from the lateness of the style they had succeeded the original openings at some repair.

A symbolical meaning is given to this description of window in the *Ecclesiologist* for May, 1846, p. 187.

E. I. C.

Tabernacles.

[1863, *Part I.*, pp. 311-315.]

The practice of reserving the Sacrament of the Eucharist both for the hale and the sick is of very ancient date. Justin Martyr alludes to it, and Eusebius in his Sixth Book, chap. xlv., gives still further information as to the practice. It is likewise mentioned by St. Optatus* and St. John Chrysostom.† The Council of Constantinople under Mennas is probably the first public and recognised authority which laid down rules to be observed in reservation, for in the acts of that council allusion is made to the gold and silver receptacles, formed into the shape of doves, which it appears were even then commonly used for this purpose, suspended over the altar.‡ The decrees of the second Council of Tours refer in such a way to various independent ancient authorities as to leave no doubt that the custom of reservation was almost of apostolic origin. Tertullian ("Allat. de Missa Præsanct.," s. x.), St. Cyprian ("De Lapsis," p. 132), St. Gregory Nazianzen ("Orat. xi. de Gorgonia"), St. Basil ("Epist. 289, ad Cæsarium Patriciam"), St. Jerome ("Ep. ad Pammachium"), and St. Ambrose ("Orat. de Obitu Fratris," tom. iii., p. 19) all mention the subject with singular distinctness; so when this is borne in mind, it is not to be wondered at that the mediæval Church, following the practice of the Church of the Fathers, continued the custom, and that it has actually come down to us in the present day.

It is no doubt quite a modern practice, comparatively speaking, to reserve the Holy Sacrament in a tabernacle placed upon the altar or immediately behind it; the universal, or almost universal, practice having been to make use of the dove suspended over the altar. Still, there are instances of tabernacles existing which point out that the practice just referred to was, at least, known in the latter part of

* "Opera," tom. ii., p. 55.

† "Ep. ad Innocent.," tom. iv., p. 681.

‡ "Conc. sub Menna," Act v., tom. v., p. 159.

the fifteenth century in some parts of Great Britain. The writer of this paper has collected notes of more than thirty examples of mediæval altars represented in illuminated MSS., in only one of which—a Book of Prayers, in private hands, of Flemish origin—is a tabernacle, or anything like a tabernacle, represented as placed upon the altar. In the Harleian MSS., No. 2,278, the Holy Sacrament is represented placed in a glass vessel, over which a crown is suspended, both being hung immediately above the altar. But the dove of precious metal is the usual form. Perpetuus, Archbishop of Tours, left a silver dove to a priest, Amalarius, for this purpose: “*Peristerium et columbam argenteam ad repositorium.*” The same practice is referred to in the Uses of the ancient monastery of Cluny. Up to the French Revolution the same custom was in observance at the churches of St. Julien d’Angers, St. Maur des Fosses, near Paris, St. Paul at Sens, and St. Lierche, near Chartres. In the Rites or Uses of the Church of Durham, *in loco*, the same practice is referred to and described at length. De Moleon, in his “*Voyage Liturgique*,” mentions the following additional churches in France in which the Sacrament was suspended in a pyx over the high altar: St. Maurile d’Angers, Cathedrale de Tours, St. Martin de Tours, St. Siran en Breme, St. Etienne de Dijon, St. Sieur de Dijon, St. Etienne de Sens, Cathedrale de St. Julien, Nôtre Dame de Chartres, St. Ouen de Rouen, and Nôtre Dame de Paris. Sometimes it was reserved in a metal tower, of which St. Fortunatus, Bishop of Poitiers, makes mention in recording the good deeds of St. Felix, Archbishop of Bruges, who ordered a tower of gold to be constructed, with jewelled ornamentations, for this sacred purpose. Landon, Archbishop of Rheims, is also recorded to have done the same for the high altar of his noble cathedral.

In England it may be gathered from churchwardens’ and parochial registers—though they were not kept with any great regularity or care until about the Reformation period—that the practice of reserving the Sacrament in an adjacent recess or aumbrey was by no means uncommon. This is referred to in the accounts of the parish church of St. Mary, at Thame, Oxfordshire, where an “aumbreye for the Lordes Boddye” is mentioned. A similar fact is recorded at p. 410 of Rudder’s “*History of Gloucester*,” where a quotation is given from Waterman’s translation of the “*Fardle of Facions*” (A.D. 1555), thus: “Upon the right hande of the highe aulter, that there should be an almorie either cutte into the wall or framed upon it: in the whiche thei would have the Sacrament of the Lordes Bodey; the Holy Oyle for the sicke, and chrismatorie, alwaie to be locked.” In places where art was flourishing, and where the custom of continental cities was likely to be known, the tabernacle, properly so called, seems to have been introduced. Or perhaps the convenience of having a receptacle for the purpose of reservation per-

manently fixed upon the altar led our ancestors to adopt the custom in times immediately preceding the Reformation.

In the account of St. Mary Magdalene parish, Oxford, given in Peshall's History, the following occurs : "A.D. 1547.—1st Edw. VI. Eight tabernacles were sold out of the church, which were for the most part over the altars," which certainly goes to prove that in Oxford, at least, the use of the tabernacle had been customary. So great and efficient was the general destruction at the Reformation, that few records of the practices of the preceding time with regard to this point are in existence. That the Sacrament was kept constantly reserved we know, and that it was customary to keep a light burning before it is patent from the many allusions thereto in ancient documents ; but as regards the place of reservation no doubt the customs differed. Some years ago, about eighteen or twenty, before the ancient prebendal-house of Thame, Oxon., was adapted for a modern dwelling-house, the chapel of that building—in its principal features—remained almost as it had been at the time of the Reformation. In the refectory of the above building there stood a small cupboard—which at that time was placed in a window and filled with specimens of seeds—in great probability the ancient tabernacle from the chapel. The writer well remembers to have seen it, though quite unacquainted at that time with its possible use. Since then it has been lost or destroyed. It was a little over a foot in height, rounded at the top, and opened by a panelled door. The moulding had been painted in vermilion and gold, but was much worn and defaced. There was no symbolical device, as far as he remembers, on any part of it. Its material was oak, or some wood very like oak.

Possibly many of the stone recesses or aumbreys in our ancient parish churches were used for this purpose, even where, as was generally the case before the Reformation, one or two pyxes were found even in the inventories of the smallest and poorest parishes.

The two engravings which accompany this paper are from sketches by the writer of ancient tabernacles for the Holy Sacrament in Aberdeenshire. Strange as it may appear, there are many very striking examples of ecclesiastical antiquities in the North, which have been preserved in an almost miraculous way. The first engraving, which represents a tabernacle belonging to the ancient church of Kintore, is evidently of foreign work. The influence of France in Scotland has already been ably pointed out. The tabernacle, which is between four and five feet in height, is placed outside against the west wall of the present parish kirk, a building erected in the place and with the materials of the old building. The upper part consists of a sculptured representation of a monstrance containing the Blessed Sacrament, which is supported by winged angels in albs and crossed stoles. Above the monstrance, which is a good design, is a crucifix, very fairly perfect. Below, under a cord-moulding, is the tabernacle

proper.* The door is gone, but the place where the hinges and fastening were fixed can easily be discerned. The sculptured flowers in the recess are exceedingly sharp and perfect. The pillars on either side are ruder in style, and seem to be of a later date than the early part of the sixteenth century, to which date the sculpture above may no doubt be referred. The inscription "JESUS . MARIA" runs along the base.

The second engraving represents a tabernacle on the north wall of the ruined church of St. Michael and All Angels, Kinkell, a notice of which by the writer of these lines was incidentally given in the *Gentleman's Magazine* for January, 1862 (pp. 67-69), when describing an ancient sculptured crucifix and altar from the same church. The whole design is peculiarly Scotch. The inscription, "HIC . EST . SVATV . CORPS . DE . VGIE . NATVM" ("Hic est servatum Corpus de Virgine natum"), leaves no doubt that the engraving represents not an ordinary aumbrey, but a tabernacle for the Blessed Sacrament. It contains the initials A. G., for Alexander Galloway—a prebendary of Aberdeen and friend of Bishop Elphinstone—who was vicar of Kinkell in the early part of the sixteenth century. Underneath, likewise, the initials are repeated, with the word "MEORARE" ("memorare") and the date ANNO DM. 1528. The design is not perhaps so effective as that already described, but the remains of the adoring angels and the monstrance give a good idea of what the original was. The stone panel above no doubt contained a bas-relief of the crucifixion or of some religious subject. But as the whole remains are now exposed to the weather, the only wonder is that they have not long ago become utterly defaced. The exceedingly retired position of the ruin may perhaps in some measure account for this.

It may not be an uninteresting fact to state that the primitive and patristic custom of reserving the Sacrament has never been given up in Scotland. Throughout the whole of Aberdeenshire and the Highlands this is still practised by the clergy of the ancient Church.

FREDERICK GEORGE LEE, F.S.A.

[1863, *Part I.*, p. 642.]

Before the Reformation the vessel for containing the pix in which the Holy Eucharist was preserved was almost always in the form of a cup or box of gold, silver, or some less precious material. Dr. Rock† gives an engraving from an illumination in a life of St. Edmund the Martyr,‡ which well illustrates the manner in which this receptacle was suspended over the altar, decorated by a corona, and enclosed in a sacrament cloth of cloud-like muslin. Dove-shaped tabernacles were evidently very uncommon in this country. I have

* Local tradition asserts this to have been found in the centre of the east end of the old church, behind the Presbyterian pulpit.

† "Church of our Fathers," vol. iii., part ii., p. 206.

‡ Harl. MS., 2278, fol. 55b.

read almost all the *printed* inventories of English ecclesiastical furniture, and can but call to mind one instance in which record is made of a tabernacle in this form: "Item corona una argentea cum cathenis iij. argent. cum columba argent. ad Eukaristiam."*

E. P., F.S.A.

Chantries in English Cathedrals.

[1864, *Part II.*, pp. 216-221.]

I have copied the following list of chantries from the returns in the Public Record Office made in the time of Edward VI. The names of the founders and altars, the site of one in the little roodloft, of another below the choir, etc., and the purposes of certain endowments incidentally mentioned, will be found of value to the local historian, for in many instances such notices are wholly omitted, or occur in a more concise form in the printed histories. In several instances I have condensed the contents of several rolls. I have added in the case of Lincoln some further particulars from the Cotton MS. Tiberius E.; the principal feature of interest is the provision for the education of poor boys made by the founders.

HEREFORD.

The Chantry of Our Lady within our Lady-chapel called Bishop Audley's Chapel.

The Chantry of Kentysburcote, founder unknown.

The Chantry of two Chaplains in the Chapel of St. Katherine.†

The Chantry of St. George, founder unknown.

The Chantry in the chapel over the north door of Our Lady.

The Chantry in the chapel of St. Katherine, next the palace of the bishop, called Burcott's Chantry.

The Chantry in the chapel of St. George, called Lochard's Chapel, in the body of the said church.

William Lochard, Præcentor, and Prebendary of Bullinghope, Dean of St. Burian's, died 1438.

SALISBURY.

Cantaria ex fundatione Henrici Blondon, Blonsdon, or Blounceden [Archd. of Dorset, 1297], ij. capellani.

Cantaria ex fundatione Andreæ Holse [Chanc. of Salisb., 1438], j. cap^s.

Cantaria ex fundatione Rogeri Clowne [? Reginald, Arch. of Salisbury, 1361], j. cap^s.

* Invent. Ornamentorum in Ecclesia Sarum, A.D. 1222, in Dr. Rock's "Church of our Fathers," vol. iii., part ii., second pagination 101.

† By the "Laudabiles Consuetudines" the treasurer is required to find lights in the line of procession, whenever the Chapel of St. Mary Magdalene or St. Catharine was visited at night.

Cantaria ex fundatione Rob. Beauchamp [Bp., died 1481], j. cap^a.

Cantaria ex fundatione Rob. Hungerford [Lord Hungerford, died 1459], Joh. Cheney [Sir John Cheney, died 1509], et Jo. Martin, ij. cap.

Cantaria ex fundatione Walter Hungerford [Lord Hungerford, died 1449], ij. cap.

Cantaria ex fundatione Edm. Audley, Episcopi [died 1524], j. cap.

Cantaria ex fundatione Egidii quondam Episcopi [died 1262], j. cap.

Cantaria ex fundatione Jo. Waltham quondam episcopi [died 1395], j. cap.

LINCOLN.

Cantaria voc' Burghersshe.—Fundata fuit per Bartholomæum, Henricum, et Robertum Burghersshe ea intentione ut v. capellani perpetuo celebrarent divina officia ad altare S. Katarine pro animabus dictorum fundatorum et aliorum, et ut sex pueri pauperes artem grammaticalem profitentes continue sustentarentur ad scholam vii. annos usque ad completos annos xvj. annorum, necnon ut iiij solennes obitus s. anniversarii annuatim observarentur.—Clar. val. xlix^{li} iiij^s viij^d.

Robert de Burghersh, Baron Burghersh, died 1306; Henry, his grandson, Bishop of Lincoln and Lord Chancellor, died 1343; Bartholomew, his great-grandson, third baron, died 1355.

For a description of the tombs of these benefactors see B. Willis' "Cathedrals," p. 6, Nos. 12, 13, 14.

Out of the foundation, amounting to £57 a year, certain sums were paid on the obits of the founders and of Edward III.; e.g., to the residentiaries and keeper of St. Peter's altar, 20s.; to Vicars Choral Cantaristæ et Presbyteri, 4s. 6d.; to twelve poor scholars, . . .; twelve choristers, 18d.; to the receiver of the rents of Dean and Chapter, 6d.; chapter clerk, 6d.; bell ringers, 12d.; and to fifty poor folk, 41s. 8d.; and to the almoner, 12d.

Cantaria voc' Buckingham.—Fundata fuit per Johannem Buckingham quondam Linc. Episcopum ea intentione ut ij. Capellani perpetuo celebrarent divina officia ad altare S. Hugonis et S. Katerinæ pro anima dicte episcopi . . . et ut ij. pueri pauperes custodientur ad scholam grammaticalem ab ætate vij. annorum usque ad completos annos xvj. annorum.—Clar. val. vj^{li} xvj^a.

The distribution of Bp. Buckingham includes 6d. to the sacristan. One of his poor scholars received for commons and living 33s. 4d., paid half yearly.

Thomas Fitzwilliam pro observatione obitus sui.—The brasses of Thos. Fitzwilliams, Esq., and his wife, are mentioned by B. Willis (u. s. p. 7, No. 24).

Cantaria voc' Cantelupe's.—Fundata fuit per Nicholaum Cantelupe

ea intentione ut ij. capellani perpetuo celebrarent divina officia ad altare S. Nicholai pro animabus fundatoris, etc.

For a notice of Lord Cantelupe's tomb and the brass of Lady Cantelupe see B. Willis (u. s. p. 7, Nos. 17, 18). Sir Nicholas, third Baron Cantelupe, who held lands in Bucks, Notts, and Lincolnshire, died 1355.—(Burke's "Ext. Peer.," 108.)

Cantaria voc' Stretton et Wolfe.—Fundata fuit per Ricardum Stretton et Willelmum Wolfe ea intentione ut j. capellanus celebraret, etc.—Clar. val. iiij^{li}.

Reprise or deduction to augment Dean and Chapter's commune, 20s.

Richard de Stretton Prebendary of Thorngate, 1312, and lx. solidorum.

Cantaria voc' Edenstow.—Fundata fuit per Henricum Edenstow ea intentione ut j. capellanus perpetuo celebraret divina officia in Capella B. Mariæ.—Clar. val. Cxiiij^s iiij^d.

Deduction to augment Dean and Chapter's commune, 20s.

Henry de Edenstow, Preb. of Southwell (1327) and Llandaff; Preb. of Carlton Kyme, 1327.

Cantaria voc' Flemmyng's.—Fundata fuit per Robertum Flemmyng ea intentione ut ij. capellani perpetuo divina celebrarent in Capella S. et Ind. Trinitatis.

Robert Flemmyng, Dean of Lincoln, Jan. 21, 1451; died Aug. 12, 1483; Preb. of the Golden Prebend, or Leighton Bozard, 1478; Leighton Manor, 1467.

Cantaria voc' Russell's.—Fundata fuit per John Russell quondam Lincoln. Episcopi ea intentione ut j. capellanus perpetuo divina celebraret in Capella S. Blasii.—Clar. val. x^{li}.

There was a keeper of this chapel and its ornaments, including seven bells, pax, chalice, basons, etc., of silver, at a charge of £3 6s. 8d.

The chalice with paten was given by John Pryn, Subdean, to Bp. Russell's, otherwise called St. Blaise's, Chapel.—(Dugdale, *ibid.*, vi. 1,290.)

Cantaria voc' Barton, Gaire, et Thornton.—Fundata fuit per Simonem Barton, Will. Gare, et aliorum ea int. ut j. capellanus perpetuo divina celebraret ad altare S. Johannis Baptiste.

Simon de Barton, Archdeacon of Stow, 1260, died 1280.

William de Gare, Archdeacon of Lincoln, 1280, Preb. of Coringham, 1276, died 1290.

William de Thornton, Preb. of Stow Longa, died 1312. He occurs as the donor of a cope.—(Dugdale, "Monast.," vi. 1282.)

Cant voc' Thornaco.—Fundata fuit per Will. de Thornaco ea intentione ut j. Capellanus perpetuo divina celebraret ad altare B. Mariæ.

William de Thornaco is mentioned as the donor of a cope.—

(Dugdale, vi. 1285.) He was Archdeacon of Stow, 1213, and Lincoln, 1218.

Cant. voc' Humfrayville.—Fundata fuit per Gilbertum Humfrayville ea intentione ut j. capellanus perpetuo divina celebraret, etc.

A Gilbert Umfraville was great-grandson of Robert, Earl of Angus. —(Burke's "L. G." ii., 1372.) Gilbert, Earl of Angus, who died 1308, founded a chantry at Prudhoe; and Gilbert, third Earl, died 1381—"Ext. Peer," 528.)

Cantaria voc' K. Edward.—Fundata fuit per Edwardum Regem Angliæ II. ea intentione ut j. Capellanus perpetuo Divina celebraret ad altare B. Marie.

This was instituted in memory of Queen Eleanor, wife of Edward I. A view of the tomb may be seen in Sandford.

"True and perfect inventories of all chalices, jewelless, playtes, and belles within every church and chapel in the county of Lincoln (except the wapentake of Kirkton in Holland), delivered to the several Custos rotulorum, 1549 :

chalices, ^cvj lxxxvij.

Crosses, viij.

Pyxes, xxvj.

Paxes, v.

Crewettes, ij.

Crysmatores, viij.

Censers, vj.

Kandylstyks, ij.

baysens, j.

one bolle and a dyshe of sylver.

greate bells, ¹M ^cvij liij.

Sanctus belles, ^ciiij lxxv.

After the computation of ^{xx}v to the hundred."

CARLISLE.

Chantry of our Lady; pension of the incumbent £5 10s. 6d., with his living 40s.

Rood Chantry; pension of the incumbent £4 13s. 7d., with his living 2s.

St. Roche's Chantry; pension of the incumbent £2 17s. 10d., with his living 2s.

St. Katharine's Chantry; pension of the incumbent £4, with his living 4s.

CHICHESTER.

Mortimer's two Chantries.

Ralfe Randoll's Chantry.

Two Chantries of Thomas, dean [1232-1250].

The Chantry of Walter, dean [1262-1296].

The Chantry of Wm. Close, dean [John 1481-1500].

The Earl of Arundel's two Chantries.

Bp. Arundel's Chantry.

Langton's Chantry.

Garland's Sallary for two priests.

Nevell's Chantry.

Okehurst Chantry.

Three Conducts, each at 13s. 4d. ; they sang the Lady Mass.

From the muniments I collect a more complete list of chantries as follows :

The Chancel.

Nicholas Mortimer's, two, in the Lady-chapel founded by Edward IV., served by the king's chaplains.

Dean Thomas, at St. Thomas' and Edmund's altar.

Dean Thomas of Lichfield, daily at St. Mary's altar.

John Langton, bishop, in south wing of transept.

John and W. Okeherst, obits in the nave.

Bishop Ralph Neville, died 1244, at St. Pantaleon's altar twice a week.

W. Earl of Arundel, at St. John Baptist's altar (north nave chapel).

W. Nevill, treasurer, at St. Thomas' and Edmund's altar.

Dean Close, at St. Clement's altar.

Bishop Gilbert, two, at St. Mary's altar.

Dean William, at St. Thomas' altar.

Dean Thomas, at St. Cross and St. Augustine's altar, subter crucem in majori ecclesiâ.

William Neville and Dean Thomas of Lichfield, at St. Mary Magdalene's altar.

John Clyppyng, at the Fair Virgins' altar, in parte Boreali, St. Catharine, Agatha, Margaret, and Winifred.

Dean Walter of Gloucester, at St. Anne's altar.

Bishop Arundel, at St. Mary's altar at the choir door : the anthem of the Virgin was sung nightly here. (Story's "*Stat.*," 1438, st. ix.)

LICHFIELD.

The amount of plate robbed by the Commissioners in Salop was ^{xx}CCliii ^{xx}xiiij oz., and in Staffordshire ^{xx}iiij ^{xx}xvii oz.

Dean Thomas Heywood's Chantry for one priest, at St. Katharine's altar.

Dean Ralph Sempringham's [dean 1254-1280] Chantry for one priest, at 15s. 7d., at St. Andrew's altar.

John Kynardsley's [Preb. of Flixton, 1422] Chantry for one priest, at £4 19s. 7d., at All Hallows' altar [St. Thomas à Becket's altar].

Thomas [John] Hardwick's (clerk) [Preb. of Bubenhall 1394, died 1411] Chantry, founded by license of Henry IV., for one priest, at £7 14s. 8d., at St. Catherine's [St. Andrew's] altar.

The Chantry of Our Lady.

Thomas Heywood's [dean 1457-1492] Chantry for one priest, at St. Blaise's altar; incumbent's portion only 21d.; the annuity out of Hales Owen Monastery of £6 13s. 4d. being lost.

Bp. Langton's, otherwise the King's [Edw. III.] Chantry in the Lady-chapel; incumbent's portion £4 6s. 8d.

Bp. Langton's [1296-1321] Chantry at St. Nicholas' altar for one priest.

Bp. Alexander's [1224-1238] Chantry for one priest, to sing a daily Mass at five a.m. at St. Chad's altar; incumbent's portion £6 17d.

George Ratcliff's (canon) [Treasurer 1436, Archd. of Chester 1449] Chantry for one priest, at £4 8s. 4d., at St. George's altar.

Dean Mancetter's [dean 1222-1253] Chantry for one priest, at £4 14s. 7d., at St. Peter's altar.

Hugh Stottysby's (canon) Chantry for one priest, at £7 7s. 7d., at St. Rhadegund's altar.

Peter Radnoll's, or Radnor's [Chancellor 1270-1276, Archd. of Salop 1246] Chantry for one priest, at £4 2s. 5d., at St. Mary's altar.

Chantry of the Name of Jesus, or St. Saviour, founded by Thomas Heywood [dean] for one priest, at £4 9s. 3d., at Jesus altar.

John Byrmyngham's [Chancellor of the diocese 1349, Preb. of Gaia Minor, Archd. of Coventry 1361] Chantry, founded by the dean and chapter [Thomas Stretton dean 1390-1426] for one priest, at 10s. 4d., by license of Rich. II., in St. Andrew's Chapel.

Bp. Scrope's [1386-1398] Chantry of the Name of Jesus, founded for one priest, at Holy Cross [or Jesus] altar.

The Common House of the chantry priests was founded by Bp. Catterick, as they were destitute of mansions, and was called the Chantry House.

The salary of sixteen chantry priests, according to their several rates, £10 1s. 8d.

For the board and wages of two cooks and the wages of the "Laundrese," £6 3s. 4d.

Dean Yotton's [dean 1492-1512] Chantry. The incumbent ought to be a graduate in Divinity or else in the Civil Law, and, being a divine, is bound by the foundation to preach four times in the year at the least; and, being a civilian, to help poor men solely with their causes in the Consistory there.

There were sixty-seven obits sung by the vicars, at sums varying from 6s. 8d., 7s., and 7s. 6d.

The Convent of Leicester gave a pension of £6 13s. 4d. to maintain lights.

EXETER.

The College of Vicars of the Choir, founded to find twenty vicars to celebrate divine service.

Two Chantries founded by Thos. Brantingham, sometime Bp. of Exeter [died 1394], for two priests to pray for the souls of Edw. III. and Queen Philippa, to have pension of £10 yearly out of the parsonage of Morthe.

One Chantry founded by executors of Andrew Kawenny [Kilkenny, dean 1284-1302], sometime dean, to find a priest to pray for his soul, at a yearly pension of £4, out of parsonage of Westancy and the Exchequer.

Torryge Chantry, founded by Peter, sometime Bp. of Exeter [Quivil, died 1292], to find a priest at a pension of £4, out of Wydcombe parsonage.

Bratton's Chantry, founded by John Wygar, Knt., to find two priests at £10 yearly, out of Thornton Manor.

Bruere's Chantry, founded by Thomas of Hertford [Archd. of Barnstaple (1271) and Totness], to find two priests at £10 yearly, out of Up Ottery.

Chantry founded by Walter Pembroke [Archd. of Barnstaple 1243, and Totness 1263], for one priest at £4, out of Plympton Monastery.

Two Chantries founded by Thomas Bytton [Bp. of Exeter 1292-1308] and Thomas Bodham [? William, Archd. of Totness and Cornwall 1296], for two priests at £8 yearly, out of Unele parsonage.

Two Crossawter Chantries, founded by John Marten, for two priests at £8, out of Clarkys parsonage.

Stafford's Chantry, founded by Edmund Stafford, sometime Bp. of Exeter [died 1419], for two priests at £10, out of the manors of Wyntebornewaste, Bokehampston, and Swanwyge, to pray for his soul and the souls of Henry IV., his queen, and his benefactors.

Courtenay's Chantry, founded by Sir Philip Courtenay, Knt., for a priest at £6, out of parsonage of Estcaker.

Speke's Chantry, founded by Sir John Speke, for a priest at £7, out of lands in Somerset called Langford Fitzhide and Aishill.

Horseys's Chantries, founded by Will. Horseys, Doctor, late Canon, for two priests to pray for the souls of himself, Rich. Gilbert, and John Moryge, at £12, out of manors of Shillingham, Saltash, and Treham.

WELLS.

Two Chantries founded by Rob. Burnell [1275-1292] and Walter Hasilshewe 1302-1308], sometime bps.

Two Chantries founded by Henry Husey, sometime dean [1302-1305].

Two Chantries founded by Will. Wellington.

Two Chantries founded by Rob. Corymales and Jo. Drokensford [bp. 1309-1329].

Chantry founded by John Godley [dean 1305-1332].

Chantry founded by Walter Hull [sub-dean 1335, Archd. of Bath 1342-1353].

Chantry founded by Ralfe Ergham [præcentor 1402-1410, or bp. 1388-1400].

Chantry founded by Nicholas Bubwith [bp. 1408-1424].

Chantry founder unknown.

Chantry belonging to the collation of the Chanter.

Martyn's Chantry.

Chantry founded by John Stortewaite [Præcentor 1426-1440, and Chancellor 1439].

The Dean and Chapter to distribute yearly, out of their rents and revenues, to the poor £21 16s. 6d.

YORK.

Chapel of Our Lady and Holy Angels, called Sepulchre Chapel.

Chantry at the altar of SS. Agatha, Lucy, and Scholastica.

Chantry at the altar of SS. Saviour and Anne.

Two Chantries at the altar of St. Saviour in the little roodloft.

Chantry of St. Wilfred.

Two Chantries at the altar of the Innocents.

Chantry of St. Thomas.

Chantry at the altar of the Cross, St. Anne, and St. Anthony.

Chantry at the altar of St. Michael.

Chantry at the altar of St. Nicholas.

Chantry at the altar of All Saints.

Chantry at the altar of St. Mary Magd.

Chantry at the altar of St. John Evangelist.

Chantry of St. William.

Chantry of St. Cuthbert.

Chantry at the altar of St. Lawrence.

Chantry at the altar of St. Andrew.

Chantry of Our Lady, behind the high altar.

Chantry at the altar of Holy Cross.

Chantry of St. Stephen.

Chantry of Jesus and Our Lady.

Chantry of Our Lady.

Chantry of St. Fryswyth.

Chantry of St. Blaise.

Chantry of St. John Beverley.

Chantry of St. John Evangelist.

Chantry of St. James.

Chantry of St. Paulinus.

Chantry of St. George.
 Chantry of Holy Trinity.
 Chantry of St. Thomas, Ap.
 Chantry of the Innocents.
 Chantry of St. Edmund, K.
 Chantry of St. Christopher.
 Chantry of St. Nicholas.

RIPON.

Chantry of Our Lady [The Assumption, founded by Wm. Fulfort and Robert Kendall, "Hist. of Ripon," p. 83].

Chantry of the Holy Trinity, beneath the Choir, founded by John Sendall, canon [Canon of York 1461].

Chantry of St. James, founded by Wm. Cawood [Canon Resid. of York 1414] and John Deane [Preb. of Stanwick], canons.

Chantry of St. Andrew, founded by Jeffery Hyde [Larder, "Hist. of Ripon," p. 83] and David Waller, canons.

Chantry of St. Wilfrid, Sir Wm. Mallory nominated the chaplain, founded by the same.

Chantry of St. John Evangelist and St. John Baptist, founded by John Sherwood.

Chantry of St. James, founded by Wm. Clinte [Canon of York 1394] and Wm. Ledes.

Chantry of the Holy Trinity, above the Choir, founded by Sir Jo. Plompton, Knt.

Chantry of [St. Thomas the Martyr, "Hist. of Ripon," p. 83].

MACKENZIE E. C. WALCOTT, M.A., F.S.A.

Visitation of St. Richard's Shrine, Chichester.

[1864, *Part II.*, pp. 498, 499.]

The following injunction was made in 1478 by Bishop Storey to regulate the order of precedence for the parishioners of places adjacent to the city, owing to the occurrence of unseemly quarrels and actual frays. The assemblage of the pilgrims in the choir, and their passage through "the chancel and nave," shows that the shrine stood in the ordinary position, at the east end of the presbytery behind the high altar.

"Dudum quibus in dubia fide dignorum relatione accepimus quod inter nonnullos nobis et jurisdictionis nostræ subditos et subjectos ecclesiam nostram Cath. Cic. ac ipsorum subditorum ecclesiam matricem cum crucibus et vexillis annuatim quolibet die lune ebdomade Pentecostes processionaliter, ad inibi sco' Ricardo in honore Dei devote offerendi precesque effundendi, visitare debentes, propter prælationem et præeminentiam earundem processionem in intrando et exeundo dictam ecclesiam Nostram Cath. Cic. retroactis

temporibus diutius verbera, obprobria, insidie contensiones, homicidia Divinorum perturbaciones, alia quamplurima mala evenerunt et verisimiliter in futuro evenient . . . inde ordinem subsequentem fore in antecedendo et subsequendo in processionibus hujusmodi duximus decetero inviolabiter observari, viz., quòd post inhabitantes burgum *Arundelle* et inhabitantes villam de *Westdene* et parochiam ejusdem, quos ceteros eo ordine antecedere volumus quo antiquius assueverunt, inhabitantes villam de *Bosham* in intrando Ecclesiam nostram Cathed. sint primi ex ordine, dummodo ipsi præsentes et parati sint ad sic intrandum hora X^a illius diei, quo processio hujusmodi fieri debet per horologium Eccl. nostri Cicestr. et non aliud signandum sumantes, præsto qui horam X non fuerint, tunc volumus expetent et ingredi ecclesiam postponant, quousque omnes alii supradictarum et infrascriptarum parochiarum ingressi fuerint. Et post dictos inhabitantes villam de *Bosham* cum membris suis, viz., *Apuldreham*, *Fontyngton* et *Chydham* cum fuerint presentes, paroch deinde proximi. Deinde inh. v. de *Sidlesham* cum inh. de *Eston*, et post ipsos parochiani de *Felgham*, et tunc parochiani de *Bordham* et post ipsos parochiani de *Selsey* cum crucibus vexillis cum enim devotione intrabunt et incidunt et non cum virgis longis et depictis, quas propter eas deferentium et aliorum assertentium et pancorum indevotionem risu garrulationibus clamore et tumultu expensarum effusione, in eorum dilationibus excitas et subortas, de cetero deferri vetuimus, proviso semper quòd primo intrantes et omnes alii juxta ordinem præsentes in choro permaneant, donec novissimi ingressi fuerint, et ex tunc cancellum et ecclesiam seriatim et pacifice eo ordine quo intraverint cum omne humilitate exeant."

This ordinance was to be published on a festival or Sunday by the curates in their several parish churches, named above.

MACKENZIE E. C. WALCOTT, M.A., F.S.A.

On Sculpture as Accessory to Architecture.

[1833, *Part. I.*, pp. 305-310.]

Sculptured ornaments are not necessary to the beauty and perfection of a structure. Every age and every style of building has furnished us with examples to testify the truth of this remark; and it is scarcely to be doubted that the total absence of this splendid accessory to architecture is a sign of correct taste in the architect, not, however, that its occasional introduction is an evidence of the decline of art, or that its profusion is unattended by beauty. Simplicity in design, as it regards sculpture of fanciful carvings, has often proceeded from choice in the advanced period of each successive style, as in the earliest it resulted from inexperience. Among our ancient English architects no one is more memorable for his adherence to simplicity than William of Wykeham. The age in which he lived

was particularly distinguished for the splendour of its architectural works; yet he uniformly adhered to the happy medium between a total absence and a brief display of ornaments; and has thereby left us, in the examples of his taste, at Winchester and Oxford, structures the grandeur and sublimity of which are universally acknowledged. Besides the regular ornaments of the architecture, there were other accessories which contributed to its splendour; the chief of these were sepulchral monuments, heraldry, fresco painting, and tapestry; all these were permanent enrichments, excepting tapestry, which, unless at the altar, was but an occasional embellishment.

STATUARY.— . . . If statuary was not the most frequent, it may justly be deemed the most dignified, ornament of architecture. Painting exhibited the forms and features, but statuary gave them substance. The apostles, patron saints, kings, founders, and benefactors were enshrined in niches for the purpose of decorating altars, tombs, and screens within the sacred building, and often, with no less profusion, their exteriors. What the rage of fanaticism has left enables us to calculate the loss of that which has been utterly destroyed.

Statuary was practised by the Normans; but the remaining monuments of their genius are not of sufficient number or importance to authorize an assertion that it was common, or very well understood. A single figure in the west front of Rochester Cathedral, another on the north side of Norwich Cathedral, and others at Hadiscoe in Norfolk, Grimston and Great Driffeld in Yorkshire, Sherston Magna in Wiltshire, are specimens of the most ancient statues remaining in England. To this brief list I cannot add the statue of King Oswald over the south doorway of Methley Church in Yorkshire, because I differ in opinion with Dr. Whittaker, who supposes it to be a relic of Saxon sculpture. I visited this church in 1817, and again in 1818, and my original conjecture that it was a work of a period subsequent even to the Norman conquest was strengthened by the second examination. Though excessively defaced, this figure has not lost all traces of good proportion, an easy sitting attitude, and well-finished sculpture. It is crowned, and rests the left hand on the knee, while the right holds a sceptre. The niche which enshrines this statue is certainly not older than the fourteenth century. It is probable that sculpture of this kind among the Normans was most frequently practised on small figures in bas-relief, and that figures of the full size and perfect form were only occasionally attempted. The patron saint and founder were no doubt deemed sufficient decorations, for the most part, to a style whose simplicity did not originally admit of niches, and at no period suffered them to become numerous, or well calculated for the reception of figures. From this circumstance it might have been imagined that the Normans would have flattened their figures as much as possible in order to guard from

injury those which were exposed ; and this peculiar character will be found, without exception, to belong to all their works of the chisel ; but this conjecture as to its origin cannot of course apply to the Norman monumental effigies removed from the cathedral of Old Sarum to that of the then new city ; the figure of Joan, daughter of King John, in Anglesea, and that of Bishop Marshall in Exeter Cathedral, in all which this peculiarity is strongly marked, and not easily to be accounted for. The same observation may be extended to the figures on Norman fonts, in the arches of their doorways, and other bas-reliefs. A figure on horseback at the east end of Barfreston Church in Kent is not destitute of merit. In remarking this character, I must not be considered as expressing wonder that the Normans should have been guilty of a fault so evident. It is admitted that they violated nature in more instances than one when they endeavoured to represent the human figure. Indeed, we have no proof that they could imitate beauty either in features or proportions ; though with regard to ugliness, we have many, and, whatever expression of this kind may have been wanting in their portraits, the hand of Time has strikingly brought out, as the effigies bearing the venerable names of Gundulph and Lozinga may truly testify. . . .

In the west front of Peterborough Cathedral are some very ancient and well-wrought statues ; but the era for this kind of sculpture was the thirteenth, in the reign of Henry III. ; and if the graceful statue of William Longspee in Salisbury Cathedral remained the only specimen of that age, it would be sufficient to attest its superiority. The ease of the posture, the proportions of the figure, and the elegance of the surcoat which covers the armour, are incomparable ; and if the merit of carving can add to its excellence, it is attained in a high degree in this monument. This style of costume has none of the stiffness of the armed knights as they were usually shown on their monuments in the fourteenth century. The chain-mail was not distinguished by any of those elegant ornaments which were usually bestowed on the plate-armour of an after period. It admitted, therefore, the graceful folds of the vest, which, because it concealed these costly decorations, was afterwards laid aside in sepulchral effigies, though we have the authority of Froissart for asserting that it was still worn in battle. Sir John Chandos, he tells us, "wore over his armour a large robe which fell to y^e ground, emblazoned with his arms (azure, a pile gules. The ground being slippery, as he marched he entangled his leg with his robe, which was of the largest, and made a stumble, and was killed by the enemy."

I know of only one monumental statue in plate-armour displaying the surcoat as long and loose as that which proved fatal to Sir John Chandos. It formerly belonged to St. Chad's Church in Shrewsbury ; but on the destruction of that ancient and noble edifice, was translated, with another tomb and effigy, to the venerable abbey

church, which is indebted for its present internal beauty and interest to the taste, zeal and bounty of its late vicar, the Rev. William Gorsuch Rowland. The age of this effigy is uncertain, but it may be placed towards the close of the fourteenth or the beginning of the fifteenth century ; and the robe is disposed on one side to show the warlike character of the deceased, whose armour would otherwise have been entirely concealed. The figures of warriors on Norman seals are frequently displayed in long loose surcoats, which sometimes so completely conceal the body that the helmet alone seems to indicate the sex of the wearer. I have now before me the impression of a very ancient but uninscribed seal of this description, in the possession of John Gage, Esq. Ornamental statues of this early period are now very rarely found within our churches. The cause is as much to be attributed to the general improvement effected in such churches as to fanatical depredations ; but the west front of Wells Cathedral happily remains an almost unimpaired example of profuse sculptural enrichment. The design is calculated for this purpose ; its buttresses and walls teem with recesses, and the perfection of their contents, save here and there where time has incidentally intruded, gives a character of splendour to a style in which simplicity for the most part prevails. The figures are generally grouped ; they illustrate the leading stories of the Bible, and many of the designs, and much of the sculpture, exhibit uncommon merit.

The effigies of ecclesiastics at this period were also of the utmost elegance. The one ascribed to Bishop Poore, the celebrated little figure commonly known as the boy-bishop in Salisbury Cathedral, and the figure of a prelate with the oriflamme, or sacred banner, entwined on his crosier, in the Temple Church, London, exhibit a grace of character and truth of sculpture not to be surpassed. It may be doubted whether portraiture was so early attempted ; first, because youth was uniformly depicted in the countenances of ecclesiastical figures of the thirteenth century ; and, secondly, because there was very little variety of expression in the features. But this important point was afterwards scrupulously regarded. Walton gives the following account of Dr. Donne's directions for the making of his monument—that very effigy which now lies neglected in the crypt of the new cathedral, though of it Sir Henry Wotton said, "It seems to breathe faintly, and posterity shall look upon it as a kind of artificial miracle." I subjoin them because the process could not have been widely different from that resorted to for the like purpose in earlier ages, whether the monument was erected before or after the decease of the person represented.

"A monument being resolved upon, Dr. Donne sent for a carver to make for him in wood the figure of an urn, giving him directions for the compass and height of it, and to bring with it a board, the just height of his body. These being got, then without delay a

choice painter was got to be in readiness to draw his picture, which was taken as followeth : Several charcoal fires being first made in his large study, he brought with him into that place his winding-sheet in his hand, and, having put off all his clothes, had this sheet put on him, and so tied with knots at his head and feet, and his hands so placed, as dead bodies are usually fitted to be shrouded and put into their coffin or grave. Upon this urn he thus stood, with his eyes shut, and with so much of the sheet turned aside as might show his lean, pale and death-like face, which was purposely turned towards the east, from whence he expected the second coming of his and our Saviour Jesus. In this posture he was drawn at his just height ; and when the picture was fully finished he caused it to be set by his bedside, where it continued, and became his hourly object till his death, and was then given to his dearest friend and executor, Dr. Henry King, the chief residentiary of St. Paul's, who caused him to be thus carved in one entire piece of marble, as it now stands in that church."

As the exact portraiture of life was not indispensable, the effigy sometimes fell below the natural figure, and was sometimes made to exceed it. The former, however, seldom occurred in statuary, and the latter was still more rare in engraved brasses. In this case neatness and economy might have been considered ; while in the other, a noble monument was designed without regard to its cost, and perhaps dimension was believed to be one source of the magnificent. I have seen several recumbent effigies of warriors above seven feet in length ; but this of course affords no just ground for believing that the men so far surpassed the common stature, though it has mostly converted them into giants, and made them the heroes of exploits above the compass even of their seeming prowess. Some of these will be noticed hereafter, as well as instances of the opposite extreme in brass effigies ; at present I shall select a few specimens, which may be regarded as exceptions to the general excess of dimensions in ancient sculpture. An elegant little monumental figure of a bishop enclosed within an oval-shaped canopy, and evidently as old as the thirteenth century, was lately discovered in Winchester Cathedral ; and, having originally lain on the floor, is now, in utter disregard of propriety, fixed in the wall near the entrance into the Lady Chapel. The interest of this figure is enhanced by the beauty of its sculpture. Only the upper half appears, but if perfect it would be about the size of the diminutive statue in Salisbury Cathedral. In Adwell Church, Oxfordshire, is a perfect and very curious monument, consisting of a lozenge-shaped stone measuring thirty-two inches in each cross direction, and bearing in bold relief and in good sculpture the upper half of a warrior in a helmet and surcoat, both of chain mail, holding a representation of his heart. Below him is a convex shield $17\frac{1}{4}$ inches wide and 21 inches long, which leaves 11 inches for the height of the figure. The Foljambe monument in Bakewell Church is

deservedly celebrated for the exquisite delicacy of its sculpture, and the design is not less entitled to admiration. It is of alabaster, and consists of a double canopy supported by buttresses, and inclosing the half-length figures of the knight and his lady, whose arms are carved and emblazoned on shields attached to the canopy.

On the slab of a piscina in Long Wittenham Church, Berks, reposes the figure of a cross-legged warrior, which, though only twenty-six inches long, is completely armed, supporting a shield on the right arm, and holding a sword on the breast with the right hand; his head rests on a pillow, and his feet on an animal; and it is not a little remarkable that the figure lies with the head towards the east. The arch which canopies this effigy and also the drain is of a trefoil shape, having at the upper point the figures of two angels with expanded wings. If it had been possible in former times to forget a founder or a generous benefactor because the situation of his monument excluded it from frequent observation, that possibility was carefully guarded against in the present instance, since the priest could never officiate at the altar without recognising the effigy of his deceased patron, and being reminded at once of the present prostration of his power, and of his own bounden duty of supplication on his behalf. The indisputable variety in the proportions of ancient monumental figures, and the character of these in particular, should teach us to adopt with caution the name which has been given to the small ecclesiastical effigy in Salisbury Cathedral; since the reason why this should be an exception to the general evidence, that small monuments were sometimes made to commemorate persons great in stature, rank and endowments, cannot easily be shown; and if, after the examples which have been cited, anyone should smile at the supposition of a prelate having been commemorated by a figure of childish proportions, let him recollect that at one period children were commonly represented on the monuments of their parents in complete armour. At any rate, the size of the Salisbury figure is not alone sufficient to decide that it is the monument of a boy bishop, notwithstanding the historical fact that, if the boy happened to die within the prescribed period of his mock dignity, he was buried with all the pomp of a bishop, and was entitled to be represented in an episcopal habit, to wear a mitre and support a crosier. With respect to the representation of children on the monuments of their parents, it should be observed that the children were mostly grown to man's estate before the death of the parents, or at least to an age in which the profession was so far decided on, that a distinction might be made between the soldier, the priest and the merchant. Besides, the practice of wearing armour was begun very young, and how early it was common for them even to see service may be seen in the letter of Ralph Rokeby to his nephews.*

* "*Hist. Richm.*," i. 175.

The materials most commonly used for statues were stone, wood and brass. The first is perhaps the oldest, and the third the least ancient in this application, though even this may be referred with certainty to the thirteenth century. The figures of Eleanor, Queen of Edward I., King Edward III., and his son the Black Prince, the first among the females, and the last among armed men, are the finest specimens of their age in England. But their original character was not that of a single shining metal; they were superbly painted, gilt and enamelled; though these exquisite ornaments, if not wholly obliterated, are concealed beneath an almost immovable coat of dust and tarnish, the accumulation of ages.

The wooden effigy of Robert, Duke of Normandy in Gloucester Cathedral, is curious, and of considerable though uncertain antiquity. Seven of the effigies of the De la Beches in Aldworth Church, Berkshire, are all of wood; that of King Henry V. in Westminster Abbey is also of this kind; a graceful little figure of a knight in armour of the fifteenth century in Burghfield Church, Berkshire, a female figure in Englefield Church in the same county, and two knights and their ladies at Clifton Reynes in Buckinghamshire, are other examples. This material was little less durable than stone, and was not susceptible of more speedy injury from the blows of hatchets and hammers. But as wholesale methods of destruction were sometimes resorted to in order to exterminate the discarded ornaments of churches, though to the injury of religion, and the grief of those who best advocated the cause of Reformation—no doubt the effigy of many a dignified ecclesiastic and gallant warrior was consigned, together with the canopies of the stalls and screens, to the flames. In point of workmanship these figures were not inferior to those wrought in stone—chain mail, the folds of drapery, and shields of arms, were executed with as much delicacy and precision as in the harder substance.

In the three reigns immediately succeeding that of Henry III. a gradation is observable in the costume of monumental figures, which ended in a total change of its character. The cumbrous qualities of a coat of mail, and its defensive purpose, were not particularly prominent in the figure it invested, since by the nature of its construction it readily yielded to the shape of the limbs and the motion of the body; and the sculptor was therefore at liberty to give his figures an easy, graceful attitude, from which he was precluded when they came to be cased from head to foot in plate armour. The severe and warlike character expressed by the monumental statues of Edward III.'s reign is sufficient to awe the coldest spectator of the nineteenth century. A high-pointed helmet covering the forehead, and armour around the neck, chin and cheeks, only and scarcely permitting an exposure of the eyes, nose and bearded lips, are the peculiar distinctions of military effigies in the fourteenth and, with some little variation, in part of the fifteenth century. The beautiful

monuments at Hatfield Broadoak, Kirkby Fleetham, Tanfield, Aldborough, St. David's and Bettws, may be selected from among many examples; and among these a description of the last-named may suffice for our present purpose.

The form and construction of Bettws-y-Coed Church, Caernarvonshire, is suited to the rugged and romantic scenery by which it is surrounded. One or two slender oblong loops on each side admit a few scanty gleams of light around the altar, and a turret on the western gable of the oblong pile scarce suffices to shelter a small bell. A low and narrow doorway on the south side admits you to the interior, whose only ornament is an arched recess in the north wall, inclosing the sepulchral statue of the natural son of David, brother of Llewelyn, the last Prince of Wales. He is clad in armour, having ornamented circular plates on the shoulders and elbows; his helmet is pointed, the head resting on a casque with the crest, an eagle's head, with an expanded leaf on its beak. The arms are joined in the attitude of prayer; their armour, together with that of the legs, is thickly studded. The countenance is partially defaced, but its manhood and dignity are preserved by the beard and mustachioes. The gorget is of chain mail. On the breast are the arms, namely, a chevron, in chief two spread leaves. The belt round the hips is handsomely enriched, its prominent ornament being a shield in the middle, with a repetition of the above arms. The warrior has on his right side a dagger, and on his left the remains of a long sword. The skirt of the surcoat, which is closely fitted to the body, is ornamented with leaves similar to those in the arms. The feet of the effigy, the armour of which is curiously ornamented, rest on a lion. This finely-carved statue measures 6 feet 9 inches long; and on the sloping edge of the stone on which it lies is carved an inscription.

Ornamental statuary was at the same time encouraged with great success, and used with profusion. The west fronts of Lichfield Cathedral, Croyland Abbey, and York Minster, the south side of the latter, and the interior of the chancel of Dorchester Church, in Oxfordshire, are adorned with figures, some colossal, others the size of life, and others again smaller, of which class are those in the windows of Dorchester Church. On the south side are ten figures attached to the mullions; but the most remarkable window is that containing the genealogy of our Saviour, the mullions and tracery being formed of the curved and spreading branches of a tree, on which are disposed twenty-five figures, springing from Jesse, a large and venerable old man, who reclines at the root, and terminating with the Redeemer. This window is on the north side, immediately over the spot where the spectacle of the Resurrection was annually exhibited. There is no fixed tomb for this purpose at Dorchester, but one of very grand proportions and handsome design is to be seen in Brampton Church.

AN ARCHITECTURAL ANTIQUARY.

[1833, *Part I.*, pp. 395-399.]

The following is the inscription on the verge of the stone which supports the effigy of David, brother of Llewelyn, the last Prince of Wales, in Bettws-y-Coed Church, described in my former letter (p. 309):

✠ HIC : IACET : LRVFYD : AP : DAVYD : LOLH : AENUS :
DEI : MISE'RE : ME' :

Another accidental omission appears in the description of the monument of Sir Godfrey Foljambe. The shields bear the following arms: 1. Sable, a bend between six escallop shells Or; 2. Semé of fleurs-de-lis. This valuable specimen of sculpture is attached to one of the ancient pillars on the south side of the church, and measures 28 inches by 20 inches.

I will now proceed with the subject of my communication. The fury of misguided zeal at the period of the Reformation, having been chiefly directed against the figures which surrounded the altar, or were contained in screens, niches in vast numbers, and of exquisite beauty, once filled with the statues of saints, bishops, and kings, painted and gilt, are now left in insipid vacancy. A parish church rarely contained these embellishments in profusion or magnificence; and a cathedral or abbey church offered too tempting a prize to escape even in a single instance the greedy appetite of the destroyers. We may form some idea of the heaps of valuable rubbish which were thus gathered on the floors of our churches from a recent discovery in Winchester Cathedral. The pavement of the chapel immediately behind the high altar having been lately removed and lowered, it was found to have been almost entirely composed of the relics of figures, niches, and other fine carvings, all painted and gilt. Many of the heads are as large as life; they are very numerous, in perfect preservation, and exhibit sculpture more beautiful than that of the figures remaining in this, or almost any other church, could have led us to expect. Several of them appear to have been monumental, but the majority were doubtless once enshrined in the altar or chapel screens. From figures reduced to mere wrecks, in many instances even less entire than these, which were first hurled to the ground, then dismembered, and afterwards buried in the earth, we are obliged to deduce our conclusions of the skill and ability with which sculpture was at different periods performed. Of this description are the Percy monument at Beverley; the tombs of Crouchback and Valance at Westminster; the Peckham monument at Canterbury; and the Greenfield monument at York. One exception, however, must be made. Whether we are to ascribe the preservation of the kneeling figure of Edward Lord Despencer, on the canopy of his tomb in Tewkesbury Abbey Church, to design or accident is uncertain. The fact is remarkable, and we view with increased interest, on account of the rarity of such an occurrence, an object whose good fortune

has preserved it from the talons of hired destroyers. This figure is under the size of life, armed as a warrior, and in a prominent and singular situation.

Crosses, whether monumental, or ornamental as those erected in churchyards and market-places, were adorned with statuary. Church doorways, as in the examples of Lichfield, Rochester, and Haighmond Abbey, owe much of their beauty to these figures.

I have thus far considered statuary in exact chronological series, in order to show, first, that ecclesiastical architecture, in its most magnificent examples, became dependent on it for much of its splendour, and that, too, with great variety in the modes of application; and secondly, that, individually considered, the statuary of the times referred to is to be admired for the accuracy of its delineation and the beauty of its sculpture. I might trace the varieties of costume, and minutely mark the decline of taste in sculpture; but since I cannot point out any new application of statuary to architecture, I shall not overstep the boundary I have assigned to these letters. Its redundancy, however, in later times, may deserve a remark. When an altar-screen, or any other part of a building was composed of niches and figures, it lost in accuracy what it gained in magnificence. This sort of triumph of ornament over the dignity of architecture was unknown in the thirteenth, and in the early part of the fourteenth, century. Then the beauty and propriety of methodical arrangement were understood and regarded; nor was it till these were held in less esteem that the architecture became distinguished for a licentious display of finery. But the character of tombs, in which statues, however numerous, and in niches, however sumptuous, lost their importance in comparison of the recumbent effigy on the summit, rendered them less liable to this imputation. The cage-like screen which encloses the tomb of King Henry VII. cannot long detain the attention from those statues which constitute its value. Yet this extraordinary and splendid piece of metal workmanship is literally a mass of ornament; and the artfully disposed figures are not, or rather were not, its least numerous embellishments. The eye reposes in the same manner on the tombs and effigies of Cardinal Beaufort and Bishop Waynflete, though their gorgeous canopies at first arrest attention; and the want of these, the jewels of the splendid casket, occasions a sensation of disappointment amidst the praises bestowed on the sepulchral chapel of Bishop Fox, which was never furnished with either. In conclusion, I will only observe that, although statuary continued one of the indispensable ornaments of pointed architecture, as long as it maintained its supremacy in England, the tokens of decaying genius were visible in this as in its other accessory adornments; and long before the Reformation, statuary, generally speaking, was wrought with as little delicacy as it exhibited incongruity in its multifarious application.

MISCELLANEOUS SCULPTURES.

Sculpture, in its general application to ecclesiastical decoration, is so closely connected with statuary that I might with propriety have considered them together ; but I have preferred the present arrangement, because it is my intention to place under this head, with the historical and grotesque productions of the ancients, a few remarks on the various kinds of ornaments, both in stone and wood, with which our ecclesiastical architecture abounds. Sculpture, therefore, in the sense to which at present I confine it, begins where statuary terminates. I do not refer to any distinction of era, but to the character of the works themselves ; their point of separation, as far as concerns the subjects of this letter, being fixed between isolated or movable figures, and figures carved out of the substance of arches, or any other bodies. I have placed under the former, rather than the latter denomination, figures such as those which confer so much elegance and beauty on the cloister doorway of Norwich Cathedral, the southern entrance to St. David's Cathedral, and the front of Kirkham Abbey gateway. Sculptures of this kind shared a better fate than statuary under the hands of the fanatics ; not that they were less unsightly objects, but because it required more labour and danger for their injury or destruction. A rope would with little difficulty bring the loftiest statue to the ground ; but sculpture being mostly wrought in solid walls, or so fixed that the process of removing it was too laborious to be tried or long persisted in, its defacement was the usual practice. The labour was undertaken with uncommon alacrity ; but from the very satiety consequent on unrestrained indulgence, the fastidiousness of selection where so many victims were at their mercy, and the first indolent listlessness which, when the fit of fury is over, will mostly creep in with the consciousness of unlimited power, the mnemoclasts left much uninjured ; and that though in many cases the work which one left imperfect was completed by another. Avarice, too, and cupidity, prevailed over that disinterested appetite for mischief which looked not for its reward beyond the momentary gratification of having done the deed, and the former impulse conducting to profit, the other only to employment, the costly furniture and ornaments of altars, shrines, tombs, and screens, were doubtless the primary objects of attraction. Nor even to the lovers of havoc for its own sake were objects wanting on which the first burst of their rage might expend itself at more ease to themselves than on the obstinate and deep-rooted idolatry of stone walls, though the numbers, alas ! were not few who aspired to this loftier *auto da fé*. Movable pictures were torn or burnt, and those which could not be entirely made away with industriously defaced ; painted glass was beaten out of the windows, and all the minuter carvings were assailed with un-

sparing malignity. Bishop Hall, in his "Hard Measure," gives us the following picture of the scene which he witnessed in his own cathedral, and which may be taken as a fair specimen of what occurred in other churches at the same period :

"It is no other than tragical to relate the carriage of that furious sacrilege (during the civil wars) whereof our eyes and ears were the sad witnesses under the authority and presence of Linsey, Toftes the sheriff, and Greenwood. Lord, what work was here ! what clattering of glasses ! what beating down of walls ! what tearing up of monuments ! what pulling down of seats ! what wresting out of irons and brass from the windows and graves ! what defacing of arms ! what demolishing of curious stone-work that had not any representation in the world, but only of the cost of the founder and skill of the mason !"

From the influence, however, of the causes already alluded to, and occasionally perhaps from local attachments, or obscurity of situation, abundant specimens of Norman historical and fanciful sculpture have escaped the wreck. Their chief and most extensive varieties must be sought for in the capitals of columns and the arches of doorways and fonts ; but we have a great number also on church-yard crosses ; and many interesting bas-reliefs, which were placed in different conspicuous situations, chiefly on the outside, but occasionally on the inside of churches. Of this latter description those on the west front of Lincoln Cathedral are remarkable for their extent and the history they celebrate. Over the north door of Heythrop Church, in Oxfordshire, within a recessed panel, are two standing figures, one in ecclesiastical robes, the other in a doubtful costume ; but both holding crosiers in their left hands. Over an original window on the south side of the chancel of the same church, and also in a recessed panel, is a lamb supporting the Cross.

The south porch of Langford Church, in the same county, is distinguished by two sculptured representations of the Crucifixion. The one in the front, which is of small dimensions, bears the figure of our Saviour, very rudely formed. On one side of the cross is a male, and on the other side a female figure, both crowned with glory. The figure of our Saviour in the east wall of the porch measures 6 feet from the extremities of the extended arms, and was of the same height ; but it is now headless. The figure is entirely clothed, and a girdle is bound round the waist.

If these sculptures are in their ancient positions, they certainly do not appear in the fabric to which they originally belonged, this member at least of the church of Langford having been rebuilt. Heythrop Church is decidedly Norman ; Langford possesses features of that style, but associated with the characteristics of early Pointed architecture. On the south side of the tower of the latter structure is another piece of sculpture, representing two men resisting the pressure of a building, or some other vast weight which presses upon

them ; but the sculpture and the allusion are equally obscure. The remarks I have already offered on Norman statuary render it needless for me to say much on the merits of basso-relievos of the same age, as representations of the human proportions and features ; but as in many instances they exhibit considerable ingenuity of invention (which is the most that can be said for them, since we should in vain seek in them the traces either of refinement of thought, or system of arrangement, or beauty of execution), it will perhaps be expected that I should not pass them altogether unnoticed. There seems to have been a sort of universal rule for sculpture, as there was for the style of architecture. The same subjects had no material points of difference in the manner of their representation, however remote their separation as to place ; however rich the accompaniments of one design, or however destitute of surrounding embellishments another. This coincidence is not merely accidental ; it seems to imply a reciprocal communication between the men of practical science in those times.

In reference to satirical sculptures, and those formed on legends, to the honour of saints or the reputation of patrons, the latter of which exceed the former beyond comparison, their interpretation is difficult and doubtful ; not so much from any obscurity in the representations themselves, as because the incidents and manners to which they allude are very imperfectly, if not wholly unknown to us. The rooted propensity for the grotesque, which is so striking a characteristic of the Norman sculptors, discovers itself in many of their most solemn subjects, when it is scarcely to be supposed that they felt any desire to excite other than the most serious reflections, though, from the dissolution of the mysterious charm (if such there was), which could thus link devotion with distortion and grimace, they now provoke only merriment, and almost defy all solemnity of thought. Where truth of execution was so little regarded, it might naturally be expected that invention should predominate ; and this is strikingly the case in one or two instances, which I will select from many in my possession. They are the ancient and remarkable circular fonts in Grimstone and Kirkbourne Churches, in the East Riding of Yorkshire. The building containing the latter, itself exhibits some very remarkable specimens of Norman architecture ; and the font is of the same age, but its sculpture excels in coarseness, I had almost said barbarousness, any other ornament belonging to the church. The subject of the Grimstone font is the Last Supper. The figure meant to represent our Saviour is in the act of giving the blessing. That of the other, though Scriptural, is very unintelligible to me. It covers the side of the font in two unequally divided spaces, the upper containing fourteen of the most hideous figures ever formed by a chisel ; and the lower, the Holy Lamb, a figure with an axe, to denote the sacrifice, and several monstrous beasts.

If the ends were answered, the means were deemed of little moment by the sculptors of the age now under consideration. Unless it were so, and unless we allow that they often put the chisel to the block without a previous thought, and consequently without having arranged their proportions or the positions of their figures, it would be difficult to account for small figures having enormous heads and bodies standing only on feet for want of space to introduce their legs.

It is not surprising that in sculptured foliage the Normans should have far surpassed, as works of imitation, their figures. These patterns often possess great elegance, but we have no models with which to compare them. They are not the resemblances of things that ever existed, whatever they were intended to be. The intricate mixture of leaves, tendrils, and knotted bands answers the purpose of enrichment, and please from the ingenuity, and not unfrequently the elegance, of their invention. They are sometimes emblematical, as at Tutbury Church, one of the capitals of whose south doorway is composed of an endless knot, in allusion to eternity; and, again, as on the south door of Rodborne Church, in Wiltshire, where there are three united branches, in allusion to the Trinity. I shall presently take notice of some other examples of this class.

The north doorway of Little Langford Church, in Wiltshire, exhibits under an arch of zigzag, the rude figure of a bishop or abbot, holding a crosier in one hand, the other uplifted as in the act of blessing; and a plant, probably intended for a tree, with a bird perched on each of the three branches. On the frieze below is a sculpture of a boar hunt; the animal is attacked by two dogs in front, and two in the rear. The only remaining capital is formed of grotesque animals and scroll-work. A more perfect representation of the same subject appears on the frieze of the south doorway of Tutbury Church. The boar, driven to the combat by a man, is opposed by four dogs. Both specimens are sculptured in low relief, and the defacements they have received from time and mischief have increased the rudeness of the character they now present. The first sculpture measures upwards of 4 feet in length; the last, 3 feet 5 inches by 9 inches.

A curious relic of sculpture is preserved on the south side of Inglesham Church, in Wiltshire. It is a bas-relief of the Virgin holding the Infant Jesus on her knees. The dexter finger of a large hand, supposed to issue from the clouds, is pointed towards the Child. This subject measures 37 by 20 inches. In a room over the porch of Highworth Church, in the same county, is the head of a Norman doorway, saved from the ruins of the original building, and now appearing as an ornament to a fire-place. Within its border of foliage is a man seated on a bull, and having his arms round the neck of the animal, which seems to be rising from a crouched position.

These specimens of Norman sculpture are only recommended to our notice by their curiosity; others of more refined workmanship enrich the fonts in Cherington and Stanton Churches, both in Wiltshire. The figures on the former are the Apostles; those on the latter are warriors, some distinguished by their swords, and others by their long, narrow, and sharply-pointed shields. They are well proportioned, and their sculpture, as well as that of the beautiful band of ornaments, bespeaks the exertion of considerable talent. There probably remain no better specimens of Norman sculpture than those on the porch of Malmesbury Abbey, the doorways in St. Joseph of Arimathea's chapel at Glastonbury, and at Ely, and those at Barfreston and Patricksbourne. So great was the partiality for sculpture in these examples, that in neither of them is that legitimate ornament of Norman architecture, the zigzag, admitted among the enrichments, which consist entirely of figures, animals, and foliage, too various and elaborate in design and carving, to be particularly described. The south doorway of the last-named church near Canterbury perhaps surpasses all the rest for the united beauty of its proportions and sculpture. The ornaments upon the arch itself are nearly perfect; but the figure of a lamb carrying a banner, and crowned with glory, over the arch, is almost effaced; and the sculpture within the arch shows the marks of wanton and excessive violence. It represents the same subject as the south doorways of Ely Cathedral and Malmesbury Abbey Church, namely, the Deity crowned with glory between two angels. In the right-hand corner is an eagle holding a label, emblematical of St. John, and other figures, which can no longer be identified.

AN ARCHITECTURAL ANTIQUARY.

[1833, *Part I.*, pp. 598-603.]

A few specimens of sculpture with which altars were once adorned have fortunately survived the general wreck of such ornaments in the sixteenth and seventeenth centuries. The latest discovery of the kind was made a few years ago in the curious little Norman church at Sandford, near Oxford. It is of the fifteenth century, consisting of the Virgin Mary in a devotional attitude, crowned, habited in a long loose robe, and entirely surrounded with glory, and six kneeling figures of angels in the clouds; at her feet are two other angels kneeling before a desk. The principal figure is 42 inches high, and the whole design 58 inches by 26 $\frac{1}{4}$ inches. This elegantly-composed and boldly-wrought piece of sculpture is partially mutilated, but the injury appears too slight to have been effected by the uncontrolled hand of mischief. The hurry in which it was removed for preservation, and the purpose (that of a step) to which it has till lately been applied, may more probably account for the fact.

The basso-relievos of the ancient altar of New College Chapel,

after having been excessively mutilated in the sixteenth century, were hidden from view by a screen distinguished alike for its inelegance and its impropriety ; but their removal from the sacred edifice to the cloisters was reserved for the present enlightened age. They represent some of the principal events in the life of Christ. The invention—if, indeed, it be candid to scrutinize so closely fragments whose usage has evidently been very barbarous—has a stronger claim on our notice than the workmanship ; though, as the chapel is one of the noblest piles of its age in England, we might have concluded, even were they more injured than they are, that some of the principal ornaments of its splendid altar would not be altogether unworthy of their situation, or of their distinguished architect.

The altar of Somerton Church, in Oxfordshire, was formerly adorned with sculpture, the chief subject of which, though removed from its proper situation and exposed to neglect and injury, has been allowed to occupy a position near the floor at the west end. It represents the Last Supper, at which our Saviour appears between ten of His disciples, His hand laid on the bread, and in the act of consecration ; the other figures, all of which have the nimbus, are in various attitudes ; and a consecutive row of handsomely crocketed canopies shelters the whole design. This curious relic is 8 feet 9 inches long, and 2 feet 6 inches high.

But the most magnificent sculptured altar-piece now remaining in England is at Christ Church, in Hampshire. It represents the root of Jesse, and covers the entire surface of the altar-screen. The genealogy of the house of David, more frequently than any other Scripture subject, exercised the taste of the designer and the skill of the carver, for both which qualities abundant scope was given by the tree-like or curvilinear form in which it was mostly arranged, and the variety of objects it was made to embrace. Figures, foliage, and architecture were never more happily combined than in this altar-screen. Each component part of the design, as far as its imperfect condition will allow us to determine, was wrought with peculiar care. The existing figures possess considerable merit. The foliage, which was the first, the most constant, and the most suitable ornament of architecture, is beautifully formed and executed ; and the shafts, canopies, and cornices may be reckoned among the best productions of the fourteenth century. A large reclining figure of a venerable old man represents the progenitor, Jesse ; on one side is King David, and on the other King Solomon ; from each spring leaved branches, which are so artfully formed into shafts and brackets that, while they show the connection between the figures, they appear as if only designed for their separation and support. On the middle stem rests the chief subject of the piece, disposed in a large square compartment, sheltered by a canopy. It consists of three separate groups, the principal one representing the Magi, with their gifts, bending in

adoration before the infant Jesus in the arms of His mother, who is seated on the floor, Joseph standing by her side. The second group consists of the shepherds, who, while keeping watch over their flocks, are suddenly welcomed by angels: these form the third subject of the piece, proclaiming the birth of the Saviour.

Sculptures of this extensive kind were much less common in churches than pictures. The subject just described repeatedly occurs where ornament only was required, as on the stalls in two instances in Chester Cathedral. And we frequently meet with subjects similar to those of the ancient altar of New College: for example, the Salutation or Annunciation appears among the ruins of Rievaulx Abbey, in the chancel-screen of Milton Church, and on the porch of Radford Abbey gateway; and both this and the root of Jesse are displayed in the door of the chapter-house at Westminster Abbey; the latter is represented by twenty figures. At Chester there are nineteen; at Christ Church upwards of forty. The number of figures in the window at Dorchester has been already stated; it is, however, to be observed that in this instance the genealogy was partly depicted on the painted glass, the greater part of which has been destroyed, and the surviving remnant misplaced. While on this subject I may observe that a very ancient gravestone in Lincoln Cathedral serves to show the application of the genealogy as an ornament, and the simplicity of this instance is remarkable when contrasted with the splendour of that on the interior of a desecrated chapel at Grantham. The lantern of Ely Cathedral presents, among its other enrichments, some masterly sculptures in bas-relief, consisting of more than seventy figures disposed in eight groups on the triple capitals of the great arches, and illustrating the life of St. Etheldreda. Their design and carving are equally entitled to our admiration. In an age distinguished for its magnificent productions in architecture, which indeed had now arrived at a consummate state of splendour, we are prepared to meet with excellence in carvings of every description, and our expectations are fully gratified. Encouragement called forth the energies of the skilful, and munificence rewarded their talents and exertions. This was particularly the case in the fourteenth century. The sculptures now referred to were wrought in the reign of Edward III., and, with uncommon merit of design, discover all the delicate and careful execution which eminently distinguishes the paintings of the same period. The following are the subjects: 1. The marriage of St. Etheldreda. 2. Her resignation of the crown in token of devotion to a religious life. 3. St. Etheldreda asleep. 4. St. Etheldreda on the rock of Coldbirt's Head. 5. Her enthronization. 6. Her restoration of Britanus to liberty. 7. Her sickness and death. 8. The removal of her body, and the return of her relations to religious devotions.

But in order fully to appreciate the merit, taste, and talent of the

ancients in sculpture we must refer to the corbels so abundantly furnished by our churches, so important in their use, and so highly ornamental to the style of architecture. The smallest arch, canopy, and pinnacle generally rested its weight on corbels, and as they were prominent, so they were made interesting objects. Whole length and even grouped figures are frequently met with in corbels. I could enumerate many examples, but I select the following for their extraordinary merit, namely : An armed warrior, cross-legged, and in the act of drawing his sword, near the muniment tower in New College, Oxford ; St. George and the dragon, and Samson killing the lion, both at the west end of York Minster. Among the busts, many doubtless were portraits ; those of Clifford and Nevill in the choir of York Minster possess this interesting character. The sculpture in this church is remarkably fine, and among many beautiful specimens it is difficult to select the best ; but if the two heads just named are equalled, they certainly are not surpassed, by any others throughout this vast edifice. Nor was it in natural expression only that our ancestors attained excellence in sculpture. That they could with equal power depict the human face when under the influence of the varied passions there are sufficient examples remaining to prove. But I cannot omit the particular mention of a piece of carving in the chapter-house of York Minster, which will bear comparison with the best work of the chisel either of remote antiquity or modern times. I refer to the head of a man tormented by serpents. The malicious spirit of the winged monsters, whose coiled bodies seem to inflict equal pain with their furious grip, the contortion of all the features, and the anguish so forcibly expressed by the half-closed and convulsed eyes and distorted mouth, while they excite the admiration, inspire also the terror of the beholder. Over the principal arch of the gateway leading to the deanery at Peterborough is a specimen of carving which it would be unpardonable to overlook on this occasion. It is contained in a recessed panel, and represents in high relief the proportions and features of a cathedral or abbey church, which is composed of a nave, choir, and transept, with a lofty central tower crowned with a spire. The attempt at perspective is highly curious and successful ; the windows are large and nearly uniform, and the walls are supported by buttresses ; the doorway in the west front and another in the transept are open. This building stands on a tun ; and behind the west front, and rising higher than its summit, is a handsome crosier, and in another part the initial letter R, the rebus of Abbot Robert Kirkton or Kirton, who died about 1528, after an abbacy of thirty-two years.

Mouldings without the aid of fanciful carvings were long regarded as sufficiently ornamental to architecture, even at the period when their absence cannot possibly be ascribed to a deficiency either of taste or talent. Until about the middle of the fourteenth century the

moulded and sculptured capitals appeared as rivals, the one combining with elegance the most perfect simplicity, the other allying it with richness; but at a more advanced period of Edward III.'s reign simplicity was rejected as meanness, a mass of foliage composed a capital, and it was reserved for a later age to revive the simplicity of character which had originated in the infancy of architecture.

This diversity of ornament was a privilege, the full advantage of which was known and taken by the practitioners of ancient English architecture. Such devices as were at first only sparingly adopted afterwards became common; and even those decorations which, in their original application, were intended only to record the gift or distinguish the exclusive property of a family or an individual, and which, therefore, should in strict propriety have been limited to their chapels, their monuments, and their screens, became, under the powerful influence of novelty, the established appendages of Pointed architecture, thus adding to a collection already innumerable the infinite varieties of heraldry.

The general ornaments of English architecture were very numerous and irregular. In the early styles, heads, animals, foliage, and flowers were promiscuously mingled, but the two latter were most common in after ages. However, new devices were added to what may strictly be considered the genuine ornaments; and it should seem that, whatever emblems or representations might occur to the architect, whether sacred or secular, arms, badges, crests, cyphers, monograms, portraits, the emblems of the Passion, or the most ridiculous grotesques, were deemed equally fit to contribute to the internal as well as external enrichment of any building, and were used with little discrimination from the stateliest church to the smallest dwelling-house, no notion of an anomaly appearing to have been entertained, either as to their propriety with reference to the species of architecture, or the use to which the building was applied.

It must, however, be confessed that foliage excels in beauty every other ornament which the taste and ingenuity of its practitioners have applied to architecture. The freedom with which the carver could exercise his fancy, without even the obligation of confining himself to the endless productions of nature, tended not a little to the beauty of the patterns he executed. A cluster of leaves would admit of endless varieties, and yet all be equally admirable, though no name should be found for them in the catalogues of the botanist. Still, however, imitations were often successfully attempted by our early artists; and it may probably be ascribed more to their disdain than their incapacity for the office of exact copyists that the resemblance comes so often no nearer the archetype than does the lean and lank lion of heraldry to the noble animal of the desert. As the proper or casual habitation of birds, animals, and insects, the ancient

sculptors in their imitation of trees and plants did not neglect the opportunity thus afforded of augmenting the variety and interest of their favourite species of ornament ; accordingly we meet with birds, snakes, snails, butterflies, monkeys, squirrels, human beings, and hideous monsters entangled in sport among the branches, or employed according to their respective natures in feeding on the leaves or the fruit. I have now before me specimens of all these and other equally curious and remarkable carvings, taken from their originals in the cathedrals of Salisbury, York, and Winchester. It may appear surprising that so much attention should have been paid to the minutiae of ornaments, when little more than their general forms could be observed even by an attentive eye ; but it is an indisputable fact that the greatest labour was often bestowed in forming and finishing the smallest particular of such subjects, and the capitals of the great arches in York Minster, which furnished some of the curious sculptures above enumerated, fully prove this remark.

Wherever ornaments were admitted, the fancy and labour of the carver were apparently exercised without control. While figures of the most ludicrous and sometimes of the most disgusting character were placed in prominent situations, the seat of a stall or the cornice of a parapet were often wrought with heads, foliage, and devices of elegant form and beautiful execution, so little were order and arrangement consulted in their disposal. The sanctity of the altar proved no check to the lavish display of these carvings, and the curious observer may find among the sculptures of ancient churches a memorial of almost every vice and folly which ever prevailed in the world. I should vainly attempt to account or apologise for the indecent portion of these sculptures. If they were not positively sanctioned by any higher authority than that of the workmen, they were evidently permitted without restraint, and could only have proceeded from the unbounded licentiousness of those by whom they were designed.

With respect to figures merely ludicrous, such as pouters, laughs, etc., it would be no less difficult to account for their introduction into sacred buildings, unless, indeed, we admit that these as well as the foregoing were intended to represent the passions of mankind ; and even with this favourable construction, it may be doubted whether their impropriety is materially lessened, and whether they were not more calculated to excite than to allay—which should have been their end—the unlawful propensities of man, and the excess of the passions to which he is subject. One would almost imagine that in some of these representations the practice of some of the early ascetics, who affected purposely to augment the means of temptation that the merit of resistance might be enhanced, had been continued, though in others consolation is offered the religious for their

renunciation of the world by most affecting delineations of domestic infelicities.

If grotesque sculptures had been the adopted ornaments of any one particular age, the difficulty of the inquiry on which I have now entered would not have been so great ; but since it is indisputable that they belong to every style, from the earliest Norman specimens to the latest of the Pointed arch, though with different rules of application, we cannot but conclude that the invention was retained as a settled characteristic, and certainly no other ornament was capable of so many varieties.

A few hints may be offered towards the elucidation of this singular custom, on which at this distance of time it would be vain perhaps to expect an explanation completely satisfactory. As portraits were honourable testimonies to the worth and virtues of public men as well as of founders and benefactors, and many finely-wrought heads and figures, which are now only admired for their beauty and the merit of their sculpture, were once revered as the likenesses of pious and eminent living personages ; so, on the other hand, the vices and follies of the great might thus have been exhibited in caricature to their own and to general view, though the lapse of ages has obscured their identity, and they, too, are now undistinguished among the general mass of ornamental sculpture. This opinion becomes the more probable, since we know that the politics of the day did find their way into the most remote monastic seclusions ; and some of the earliest political squibs (as they would now be called) are inserted among sermons and grave matters of discipline or business in the coucher books and registers of religious houses,* where they are scarcely more out of place than on the stalls and capitals in their churches. Again, the enmity that always existed between the monks and friars, and the jealousy of the secular clergy towards both, furnished an inexhaustible variety of subjects for raillery and ridicule ; and fancy was pushed to the utmost by each party, to display its rivals in the most contemptible and humiliating condition. They were commonly represented under the forms of owls, foxes, apes, monkeys, asses, and other animals and birds, distinguished for their cunning, rapacity, or stupidity ; and among the variety which has fallen under my notice, I shall describe one on the seat of a stall in Sherborne Church. It represents a fox hanged by a flight of geese, who hold together the gallows on which the rogue is suspended, while another tightens the rope ; two kneeling monks are his confessors. The ingenuity and invention often conspicuous in these subjects are very considerable, and the emblematical figures frequently exhibit much skill and spirit in their attitudes and expression : such as Death with a spade and bell on the north side of the church at Cirencester ; and a boat filled with men, called

* "Hist. Whalley," edit. 3, pp. 119, 120.

Noah's ark, on the north side of the choir of Selby Abbey Church. Magdalene College, in Oxford, is remarkable for its grotesque sculptures, but as the original ones presented no very evident meaning, it may be presumed that the well-known hieroglyphical figures around the cloisters were designed to supply their deficiency. But the precise meaning intended by even these rude figures and animals is obscure and uncertain. I must, however, observe that, if as much pains had been bestowed on the grotesque sculptures of other ancient buildings as Mr. Reeks, of Magdalene College, has spent in deciphering the meaning of these figures, the ancients, whether exactly interpreted or not, would probably have escaped much of the indiscriminate censure with which they have been loaded, and those who were inclined to learn might have found a lesson in every figure. Charity, at all events, would have dictated a suspension of judgment as to this class of grotesques, at least, till we should have abandoned the search for lessons of morality and religion among the unexplained hieroglyphics of India and Egypt, with which their connection is certainly not more obvious, nor at present more intelligible, than with these rude emblems of our forefathers.

Another source of these singular decorations may be traced in the public games and festivities which, passing under various denominations, were formerly conducted with extraordinary pomp and ceremony, and that under the highest ecclesiastical sanction; since, according to a manuscript in the Harleian Collection, quoted by Warton, one of the Popes granted a pardon of one thousand days to every person who resorted peaceably to the plays acted at Chester in the Whitsun week. Their farces and sottises, though singularly intermingled with the representation of religious mysteries, into which, indeed, the most ludicrous characters and scenes were commonly introduced, were mostly distinguished for riot, mimicry, and almost every species of debauchery, and they furnished the artists of grotesque sculptures with an abundant supply of models, without the assistance of their own invention. During these lawless proceedings, it was deemed no sin to burlesque the most sacred rites, or the most exemplary personages, and the Church having once condescended to the humour of the people—for which a desire to win them by gentle means would probably be at first the plea—it naturally became no easy matter to set bounds to such an indulgence, and the very palatable seasoning of doctrine with diversion, which was tolerated during the festivals, occasioned a constant craving for the like intermixture, and at length established for itself a prescriptive right to universal and unlimited allowance. It could no longer be regarded either as indelicate or inappropriate to display among the ornaments of those churches which witnessed the most ludicrous as well as the most solemn spectacles representations of the former as well as the

latter description. These, like the grotesques already described or alluded to, were confined to no particular situations, but were promiscuously dispersed among other carvings; and in the capitals of pillars, or the seats of stalls, exhibited the extremes of elegance and coarseness—of beauty and deformity—opposites which are remarkably conspicuous in the sculptures of the Chapter House of Salisbury Cathedral. The feast of fools, the feast of the ass, and the feast of reason: as well as festivals of great solemnity, funeral obsequies, the consecration of a bishop, or of an abbot—in short, almost everything which distinguished the Catholic religion, the manners, customs, and ceremonies of the age, were represented as they actually occurred, or under disguises which cannot now be so easily removed as they could when these carvings were viewed, not with the eye of curiosity only, but as the memorials of diversions which intermingled with almost every important scene, either of religious or secular interest.

AN ARCHITECTURAL ANTIQUARY.

[1833, *Part II.*, pp. 113-118.]

I closed my last letter on "Ancient Sculpture" with some remarks upon the fanciful and ludicrous subjects which so frequently occur among the decorations of ecclesiastical buildings. Before I notice any more examples, I will observe that the minor features of architecture were not governed by fixed principles, but by rules altogether indeterminate and arbitrary, and, consequently, that sculptured ornaments, one of the chief of these features, were either adopted or omitted, as best suited the taste or the means of the architect; and that there was no limit to the choice of subjects for the purpose of decoration. Representations of buildings and patterns of tracery were admired ornaments at all periods; and, in the splendid style of the fifteenth century, texts and inscriptions very often superseded other enrichments. The parapets of Long Melford Church, in Suffolk, exhibit decorations of this kind; and as the inscriptions have never been accurately published, I will now give them from copies taken in 1821.

Over the clerestory windows on the south side:

"Pray for the sowlis of Roger Moryell Margarete and Kateryn his wyffis of whos goodis the seyd Kateryn, John Clopton Mast Wylliem Qwaytis and John Smyth dede these VI archis new repair and ded make the tabill at the awtere anno Domini Millesimo quadringentisimo octogesio p'm. Pray for the sowl of Thomas Couper y^e wych y^s narch dede repa^{te}. Pray for ye sowl of Law. Martyn and Marion his wyf and for Richard Martyn and Elizabeth and Jone hys wyvys and frendis thyat thys chauncel repared a^o Do'i M^oCCCCCLXX."

On the parapet of the south aisle:

"John Clopton Maist' Robt. Coteler and Thoms Elys did y^s arch make glase and ye ruf w^t."

On the porch :

"Pray for y^e soulis of William Clopton, Margery and Margy his wif^e and for y^e soule of Alice Clopton and for John Clopto' and for alle thoos solis y^e the seyd John is bou'de to prey for."*

On the south aisle :

"Pray for the soule of Rog. Morrell of who' good' y^{is} arch wa' made. Pray for y^e soull' of John Keche and for his fad' and mod' of who' good' y^{is} arche' wa' made. P'y for y^e soull' of Thom s Elys and Jone his wife and for y^e good sped of Jone Elys mak's h'of.

"Pray for y^e soull' of John Pie, and Alys his wyf, of who' good' y^{is} arch wa' made and y^{es} twe'y wy'dowy' glasid.

"P'y for y^e souli' of John Dist' and Alis, a'd for the good sped of John Dist and Xp'ian mak's h'of. Pray for the soulis of Laurens Martyn and Marion his wyffe Elysabeth Martyn a'd Jone and for y^e good estat of Richard Martyn and Roger Martyn and y' wyvis and alle y' chyldr'n of, was made anno Domini Millesimo CCCC^oLXXX^oXIII^o."†

On the south side of the Lady Chapel :

"Pray for the sowle of John Hyll and for the sowle of John Clopton esqwyer and pray for the sowle of Rychard Loveday Boteler wyth John Clopton off wher godys this Chapell ys imbaytlyld by hys excewtors."

On the east end of the Lady Chapel :

"Pray for the soulis of William Clopto' esquier Margery and Margy his wifis and for all ther parentis and chyldr'n and for the soule of Alice Clopton and for John Clopton and for all his children."

On the north side of the Lady Chapel :

"And for all tho' soulis that the seid John is bou'de to p'y for which deed y^{is} Chapel newe repare a^o D^o M^o CCCC. LXXXVI^o. Christ' sit testis hec me n'o exhibuisse. Ut merear laudes set[†] ut spiritus memoretur Roger Smyth and Robert Smyth."§

In the parapet of the clerestory, north side of the body :

"Pray for the sowlis of Roberd Spar'we and Marion his wife and for Thom's Cowper and M'g'et his wif of qwas goodis Mast' Gilis Dent Joh' Clopton Jo'n Smyth and Roger Smyth wyth y^e help of y^e weel disposyd me' of this town dede these sev'n archis new repare anno Domini Milesimo CCCC^o."

These inscriptions are the best ornaments on the exterior of Melford Church. The extent and proportions of the building are magnificent. The windows are crowded and very handsome, and the spaces over and between them have not escaped enrichment ; but the taste and talent of the sculptor are not seen to advantage in any part of this superb edifice.

I will now, in pursuance of the subject from the regular order of which I have digressed, describe several specimens of sculpture re-

* Arms of Clopton : Sable, a bend argent, between two cottices zig-zag.

† Arms of Martin : Argent, a chevron vert between three mascles, a border engrailed or.

‡ Sic.

§ Arms of Smith : Argent, a chevron gules, between three crosslets sable. Another coat of Smyth : Ermine, three torteaux.

markable for their invention, their singularity, or the merit of their execution.

A carving in the north aisle of York Minster exhibits a church, before the door of which is the kneeling figure of a fox, ecclesiastically habited, presenting a crosier to a monk, who also kneels, and accepts with feigned reluctance the proffered dignity. On the top of the building is a baboon or bear in ecclesiastical robes, apparently seconding the good wishes of the dignified fox.

The following are among the subjects on the misereres in Henry VII.'s Chapel: 1. The central figures represent a friar carried away by the devil: on the right, as the cause of the evil, a woman with child: on the left, another fiend playing the cymbals. 2. A man with spinning utensils bare breeched; a woman with a rod belabouring him. 3. A monkey playing the bagpipes; a boar playing the flute. 4. A boy flogging another, whose head is held between the legs of a third. 5. The devil carrying off a monk while in the act of counting his money. 6. A fox in tilting armour with lance couched, mounted on a goose. 7. A goose in like manner mounted on a fox, his foot curiously inserted in the stirrup.

Representations of punishment, however, if we were to judge of these sculptures, were deemed as efficacious in impressing the mind, if not even more so, than those designed to instruct through the medium of hieroglyphic figures, or to allure by association with the varying scenes of life. Yet even these awful subjects did not escape the universal appetite for the ludicrous and absurd. I do not now allude to the more tremendous inflictions either of this life or the next, though these would form no exception to the remark just made; but if the frequency of its repetition and the odd manner in which it is often described were any proof, we might safely presume that the flagellation of schoolboys supplied as much amusement to the operator and spectators as it did light to the understandings of the sufferers. At St. Mary's Church in Oxford, and also in York Minster, the process of whipping forms the entire subject of the respective sculptures. But of all the scholastic pieces with which I am acquainted, the most ludicrous appears on a stall in the collegiate church at Manchester. It personates a sow teaching a group of young pigs, which are holding their books, and are seemingly awed by the grave and threatening aspect of the sapient pedagogue, who is in an erect posture, and holding an enormous rod in her paw.

The moderns apply grotesque sculptures unsparingly, and usually select the most hideous or most deformed monsters as the characteristic ornaments of architecture. The restored part of Magdalene College, Oxford, presents a variety of these barbarous figures selected from the ancient building; and the corbels in Carfax Church are the productions of a mind more easily imbued with the spirit of deformity and ugliness than impressed with the beauty and magnificence

of Pointed architecture. The parapets of ancient churches supply an almost endless diversity of fanciful ornaments ; elegant specimens of foliage and flowers, heraldic devices, angels, busts of bishops and kings, and figures of savage monsters promiscuously fixed in an even line over the windows, while the arches of the windows themselves rest on corbels, sometimes of admirable design, and often of the most ludicrous. But the ancients frequently suited the subject to the situation. In the spandrels of a door in the hall of Halmaker the cellarer is represented with a flagon, and the invitation, *Come here and drynke*, till lately distinguished the entrance to the spacious old cellar. Time was when the invitation was not exhibited in vain, but it has survived the attachment to hospitality as it was practised formerly, and has at length been swept away with the walls of that magnificent mansion. The figures on the exterior of the hall of Haddon Hall indicate the appropriation of the building, by appearing with the various utensils which promote hospitality and good cheer.

Figures playing on musical instruments are common. Several on the north side of Cirencester Church are represented with the guitar, lute, harp, horn, and tambourine. Among these sculptures appears a man in a hunting dress, holding in his left hand an arrow, and in the other a scroll inscribed *be merry* ; under him a bugle. Some of the busts are finely carved, and a figure which possessed considerable merit in this respect is very much mutilated. It represents Death holding a spade in his right hand, and a bell in his left. The sides of the nave of Adderbury Church also present a great variety of singular sculptures. Grotesque figures of men and animals are mingled with others distorted by violent employments, and with many in graceful attitudes and of elegant design ; but the far greater number carry musical instruments. Over the point of a window on the south side is a curious and well-executed piece of sculpture representing two crowned figures, one of them in the attitude of prayer, between two angels kneeling, and in the devotional posture.

The utmost beauty of ornament and the most extravagant devices of fancy are combined with the sculptured enrichments of Waynflete's architecture ; but his favourite emblem, the lily, appears in a thousand graceful positions, and exceeds the aggregate number of all the other decorations. The gateway of the college and the porch of the chapel are among the fairest monuments of architectural excellence ; the lily and the royal device of Edward IV. are sculptured with exquisite delicacy among the mouldings and in panels.

Pointed architecture owes much of its splendour to the facility with which its ornaments were exchanged and appropriated. The refined invention of the architect and the crude fancy of the sculptor were equally applicable, so that propriety of place, as it regarded the fixed position and proportion of cornices and mouldings, was strictly attended to. The pelican of Bishop Fox prevails in the ornaments

of his architecture. It surmounts the gable of his schoolhouse at Grantham, and, after assuming a place among the enrichments which cover his splendid sepulchral chapel in Winchester Cathedral, it crowns the lofty turrets of the parapet. The cardinal's hat and the two silver pillars of state are conspicuous in Wolsey's architecture at Oxford; and the Duke of Buckingham, Wolsey's rival in architectural magnificence, excluded, with very few exceptions, the common ornaments of the style, and exhibited in their place the cognizances of his noble family. The cornice of the great gateway of Thornbury Castle is embellished with shields bearing the knot, the mantle, the antelope, and the swan, in subordination to the ruby chevron on a golden shield with its supporters, which occupies a more elevated position in the centre of the design; and these badges are numerous repeated on the chimneys and windows of the whole building.

These remarks on grotesque and other sculptures have carried me beyond the period when carving in wood was attempted with the greatest success, both as to its general use and its beauty. It is therefore necessary to retrace our steps in the order of time, for the purpose of examining the progressive advancement of this art. I shall at present offer no further remarks on sculpture and carving in stone. It has already been shown with what success statues were executed in this material; it will therefore be readily imagined that the inferior works of the chisel exhibited the utmost delicacy and beauty of which they were capable. I have also traced the antiquity of sculptures in wood as far as I am authorized by existing examples, to which I may here add, as one of the oldest remains of woodwork, the elegant tomb supporting the effigy of William Longspee in Salisbury Cathedral; and, as specimens of the oldest furniture, the very curious table in the chapter-house of the same church, part of the pulpit in the refectory of Beaulieu Abbey; and the chancel-screens in Chinnor and Cropredy Churches in Oxfordshire. But the stalls in the choir of Winchester Cathedral and the Bishop's throne in Exeter Cathedral are structures of incomparable magnificence, produced early in the fourteenth century. Whether we examine their proportions, the style of their architecture, the general distribution or minute beauty of their ornaments, or the elaborate and accurate execution of the carving throughout, they are evidently the production of correct taste, and of workmen profound in their art. The throne is entire, and the stalls escaped the destructive industry and zeal of the sixteenth and the fanatical enthusiasm of the succeeding century unhurt; but in the nineteenth century Winchester Cathedral was destined to suffer a visitation of taste and improvement, which has deprived it of many venerable charms and many appropriate architectural features.

The excellence of the carved foliage, which, next to the architectural features, is the prevailing embellishment of these stalls, can

only be duly appreciated by actual observation. Its elegant varieties appear even when constrained to yield to the general forms of crockets and finials; but it is to be remarked that both these ornaments admit of great diversities of shape, an observation which it would be superfluous to support by naming many examples. I shall therefore only mention the elegant stone screen behind the high altar in Winchester Cathedral.

Passing over the intermediate changes of style, we will next notice the choir of Chester Cathedral, in which are splendid specimens of carved work, that are alone sufficient to attest the skill and ingenuity of the sculptors of the fifteenth century. Neither in outline nor ornament were boldness and simplicity the efforts of the designers in these stalls. The same remarks may be applied to the elegant wooden font-covers in the churches of Sudbury, St. Nicholas at Newcastle, the Abbey Church at Selby, and at Ewelme in Oxfordshire; all of nearly the same antiquity. In these and other specimens which need not be enumerated, lightness and loftiness were evidently considered as necessary to the perfect beauty of such designs; but in this list I should include the bishop's throne in St. David's Cathedral. It is a very lofty and graceful structure of wood, supported on four slender pillars, whose double tiers of canopies and pinnacles terminate in a crocketed spire.

The distinguishing characteristics of works of the ornamental class just enumerated are splendour, elegant proportion, and detail of ornament; all these are combined in the stalls of Chester Cathedral. Their slender buttresses, tapering pinnacles, and open-worked canopies are clustered together, and surprise us by the firm and unshaken manner in which they have so long held together. The screen in the north transept of Rotherham Church is a surprising specimen of carved work; its delicate tracery is cut out of thin slices of wood, and afterwards fixed on the screen (a practice now commonly adopted for the sake of economy, but formerly seldom resorted to, except for a degree of relief not otherwise capable of being produced), which is a solid fabric teeming with enrichments scarcely perceptible at the opposite extremity of the aisle. It is so thickly set with ornament that, unless the labour and cost which have been bestowed upon it had been directed by the purest taste and the most consummate skill, it would have possessed but little claim to our admiration; as it is, we bestow our commendation on the ability which was thus able to unite the perfection of design in its fullest splendour with the perfection of sculpture. But it must still be doubted whether more perfect beauty is not to be sought in such structures as unite elegance and lightness with solidity of appearance. It is true that the canopies of stalls were little else than mere ornaments; but still the same observation will apply to features partaking of that character; and beauty and strength were surely

never more charmingly associated than in the stall of Winchester Cathedral. Adducing specimens, however, more nearly contemporaneous with the stalls in Chester Cathedral, those at Gloucester may be referred to as possessing this character—a character which is also observable in the beautiful wooden porch of Holy Trinity Church at Exeter, and the bracket pillar at the corner of a once magnificent mansion of Northgate Street, Gloucester.

But the disguise of solidity under a profusion of small ornamental members became the aim of architects early in the fifteenth century, although, as in the still earlier times, delicacy of design, such as consists in the clustering of many small features, exemplified in the canopy of King Edward II.'s monument in Gloucester Cathedral, was often successfully attempted; so in these some specimens are to be selected analogous to the style which had been generally relinquished.

But ornament did not achieve the subversion of the architecture, to which it should ever have remained subordinate, till a still later period. In the sepulchral Church of Bishop Langton, attached to the Lady Chapel of Winchester Cathedral, its tendency to the superiority is remarkably conspicuous. The screens, linings, canopies and seats are literally masses of carved work, to which the slender pillars and the compartments of the tracery are merely accessory. In this instance the taste of the designer and the skill of the carver are unequally matched; but the merit of the latter seduces us into admiration of the former. Where there is excess of ornament, there can be no distinction or gradation in the manner of its distribution. The former, which should lead the eye over the main distinctions of the design, and be free in the midst of their adornments, are in this instance blended and utterly obscured with carvings. To this, the contiguous screen of the Lady Chapel forms a pleasing contrast. It is broader and more lofty, and has little more ornament than is contained in the tracery of its arches. But, regarding Bishop Langton's Chapel as a specimen of the taste of the age which produced it, we must view it with interest, notwithstanding the regret it must excite, as exhibiting by comparison the degeneracy of a style which once flourished in elegant simplicity. This latter sentiment will not be diminished by the wanton mutilation this curious little fabric has undergone, in order to give it a character which the builder never intended that it should possess—simplicity. This has been vainly attempted by a reduction of the canopy over its outer screen. An original design, whatever be its character, can rarely be improved by deductions or additions; and this alteration furnishes another proof of the sad consequence of that pernicious system of meddling in ancient architecture, which has been permitted under the plea of renovation, in Winchester Cathedral.

The introduction of Italian artists in the reign of King Henry VII.

produced the same effect on the minuter appendages of Pointed architecture as it did on the architecture itself, by mingling with its characteristic ornaments the embellishments of the heathen style, the only ones with which it seems to have disdained an association, and whose short-lived incorporation with it served but to hurry it forward from decline to extinction. The tomb of the King, and the sumptuous stalls in Henry VII.'s Chapel, exhibit many dissonances which are not discoverable in the fabric itself, to which belongs at least the merit of purity in the then prevailing style of English architecture.

AN ARCHITECTURAL ANTIQUARY.

The Eagle and Pelican of Church Reading-Desks.

[1842, *Part I.*, p. 488.]

Perhaps some of your correspondents could give us a history of the eagle forming the support of reading-desks. That which Mr. Britton mentions in his "*History of Norwich Cathedral*" happens to be a pelican (and not an eagle), which also is frequently to be found in our churches.* There is one over the splendid font in the church of North Walsham in Norfolk.

In Wither's "*Emblems*," B. III. xx., there is an engraving, with the following lines :

"Looke here, and marke (her sickly birds to feed)
How freely this kind *Pelican* doth bleed.
See how (when other *salves* could not be found)
To cure their sorrowes, she herself doth wound ;
And when this holy *emblem* thou shalt see,
Lift up thy soule to Him who dy'd for thee.
For this our *hieroglyphick* would expresse
That *Pelican*, which in the *wildernesse*
Of this vast *world*, was left (as all alone)
Our miserable *nature* to bemone ;
And in whose eyes the teares of pitty stood,
When he beheld his owne unthankfull brood
His *favours*, and his *mercies*, then, contemne,
When with his wings he would have brooded them ;
And sought their endlesse peace to have confirm'd,
Though to procure his ruine they were arm'd.
To be their *food*, himself he freely gave ;
His *heart* was pierc'd, that he their *soules* might save.
Because they disobey'd the *sacred will*,
He did the *law of righteousness* fulfill ;

* "At Durham, before the Reformation, there were both a pelican and an eagle. At the north end of the high altar there was a very fine lectern of brass, where they sung the epistle and gospel, with a great pelican on the height of it, finely gilt, billing the blood out of her breast to feed her young ones, and her wings spread abroad, whereon lay the book . . . also there were lower down in the quire another lectern of brass, with an eagle on the height of it, and her wings spread abroad, whereon the monks laid their books when they sung their legends at matins or other times of service."—"Ancient Rites of Durham."

And to that end (though guiltlesse he had bin)
 Was offred, for our *universall sinne*.
 Let mee, Oh *God!* for ever fixe mine eyes
 Upon the merit of that *sacrifice* :
 Let me retaine a due commemoration
 Of those deare *mercies* and that bloody *passion*,
 Which here is meant ; and by true *faith* still feed
 Upon the drops this *Pelican* did bleed ;
 Yea, let me firme unto thy *law* abide,
 And ever love that *flocke* for which he dy'd."

Yours, etc.,

I. A. R.

On Pavements of Figured Tiles.

[1842, *Part I.*, pp. 492-496.]

The minor decorations introduced as accessories to ancient ecclesiastical architecture have mostly suffered in so material a degree from the injuries of time, and still more from the destructive intemperance of the sixteenth or the puritanical zeal of the seventeenth centuries, that the most trifling remains which now exist are regarded as valuable evidences by the careful student of antiquity. To one of the least conspicuous, although not the least interesting, of these decorations, namely, pavements of tile enriched by impressed designs, attention has recently been much drawn ; the restoration of ancient churches, and the construction of modern edifices in the style of ancient times, naturally led to the revived use of a mode of decoration more effective than costly, and capable of being employed in sacred structures with the most happy and harmonious disposition. The interesting publication of specimens of such tiles* has also mainly contributed to this result ; great perfection has already been attained in the reproduction of these pavements at the manufactories of porcelain and earthenware, at Stoke-upon-Trent and Worcester, especially at the latter place, where the identical process anciently in use has been faithfully adopted. These modern pavements have hitherto been less successful in regard to general arrangement than the close imitation of ancient designs, as exhibited on each tile severally ; this defect has arisen chiefly from the very imperfect state of the ancient pavements, and the consequent difficulty of obtaining authentic and satisfactory authorities. In the times that immediately succeeded the Reformation the direct interference of the Legislature was required to prevent the wanton destruction of public monuments ; in our days the conservative taste, which during later years has rapidly developed itself, and been extended to almost all parts of the realm, has created, and is creating, a more efficient guardianship than could be produced by any Government measure ; the chief danger now incurred arises from ill-advised restoration, inaccurate imitation, or injudicious use of

* "Examples of Encaustic Tiles," Parts I.-III., 4to. London, 1842. "Ancient Irish Pavement Tiles," exhibiting 32 patterns, after the originals existing in St. Patrick's Cathedral, etc., with remarks by Thomas Oldham, LL.D. Dublin, 4to.

ancient authorities. Without running into the affectation of ascribing undue importance to any object, merely on account of antiquity, it must be admitted, as well by the student and admirer of ecclesiastical architecture as by the artist practically occupied in works of restoration or construction, that the productions of the mediæval period are replete with tasteful feeling and harmony of disposition, and that the taste of these dark ages, as many are pleased to term them, is frequently as superior to that of modern times in the selection of congruous ornaments as in the skill and elegance that marks their execution. At a moment, then, when the revived taste, to which allusion has been made, renders pavements of decorative tiles daily in request, a careful investigation of existing ancient authorities becomes not only interesting, but requisite. Few churches in the kingdom exhibit a more extensive assemblage of such decorations than the Priory Church of Great Malvern, and I am led to hope that to many of your readers a faithful and detailed description may be acceptable, in illustration of the varied character of this kind of sacred decoration, the principles displayed in the general arrangement, and the peculiarities that occur in that interesting church, as regards the mode of application.

A few general observations on this kind of pavement may not be misplaced. No positive evidence has yet been obtained as to the date of the invention, or the country whence the manufacture may be traced; it probably originated in the Roman mosaics, which in England are found to be chiefly composed of tesserae of baked clay; and a few specimens of a much later period, that have been noticed in England and France, seem to supply the step of transition from mosaic to tiles. In these, each piece is of a single colour, but they are so adjusted together, or incrustated one on another, as to form a polychromatic pavement in regular geometrical designs. Thus a cube or a quatrefoil of one colour is found inserted in a cavity fashioned to receive it, in a tile of another colour, and pierced through the entire thickness of the tile. It may be remarked that little essential difference exists between such pavements and the Roman mosaics, found in England: the general designs and greater dimension of the component portions are the chief distinctions. The next step was to make each tile supply a portion of a more complicated design, by means of a process which encrusted the ornament substantially upon its surface. The process of manufacture was simply this: upon the quarry of red clay, hardened probably in part in the sun, the design was impressed by means of a stamp cut in relief, much resembling a wooden butter-print; and the cavities thus formed on the surface were usually filled with whitish-coloured clay, sometimes of so thin a consistency as scarcely to fill the hollows, so that impressions or rubbings may be taken, and sometimes wholly omitted. The tile thus prepared was then faced with a metallic glaze, which gave to the

white clay a slightly yellow tinge, and a more full and pleasing tint to the red. Accidental varieties of colour arose either from the tile being turned black by exposure to fire, or green by some metallic admixture. Some of the earliest productions of this kind are supplied from the ruined church of Castle Acre Priory, Norfolk, preserved in the British Museum; the specimens that exist of the fourteenth and fifteenth centuries are numberless, and during the sixteenth, when they gave place to the glazed Flemish tile, which then came into fashion, these tiles seem to have fallen into disuse. They have been termed Norman, merely because the first to which attention was drawn were found in Normandy, but exist in far greater variety in our own country. Of this description are all the tiles of which I propose to offer a description; one single instance indeed of the use of fictile pavements of a different kind, prior to the Renaissance, has hitherto been noticed; this is the pavement of part of the Mayor's Chapel at Bristol, composed of tiles ornamented with superficial colouring, laid on as in the ordinary manufacture of painted or enamelled ware; but these are undeniably of Spanish fabrication, properly termed *azuleois*, and beyond doubt were imported for this special purpose by some Bristol merchant. The earliest English specimen of this kind of polychromatic decoration known to me to exist seems to have been made for the mansion erected at Gorham-bury by Sir Nicholas Bacon about 1577.

With regard to the tiles with impressed designs in red and white, it may be affirmed that they were manufactured in this country, from the fact that kilns for burning them have been discovered, and especially one, which was brought to light in 1833, in the immediate vicinity of the Priory of Great Malvern. This kiln supplied, there can be little doubt, the rich variety of tiles which, as it appears either by the dates imprinted on them, or the distinctive character of ornament, were fabricated at the period when the Priory Church was rebuilt, about the middle of the fifteenth century. These same tiles, the productions of the Malvern kiln at this period, may be seen also in many churches in the neighbouring counties of Hereford, Gloucester, and Monmouth. A representation of this kiln, with a description by Harvey Egginton, Esq., F.S.A., may be seen in Dr. Card's account of the Priory Church. In December, 1837, a second kiln of similar construction was discovered near Droitwich, in a recently consecrated cemetery in the parish of Saint Mary Witton. A number of tiles identical with those still existing in Worcester Cathedral and the Priory Church of Malvern were found piled up therein; but, from an erroneous idea, as I believe, that this kiln was an ancient salt-work, no sufficient notice was taken of the discovery; for a detailed account of which I am indebted to Jabez Allies, Esq., F.S.A., who was present at the investigation.* The tiles found

* A communication made to the Worcester Natural History Society by Mr. Allies, and read at a meeting in 1838, was published in the *Worcester Journal*.

at this place appear to be of the fourteenth century. The site of a third kiln has recently been pointed out to me in Staffordshire, near Great Saredon, adjoining the Watling Street, south-west of Cannock. The character of the fragments found here in profusion seems to show the existence of a manufactory during the sixteenth century, and similar tiles have been found in the neighbouring churches.

The existence of the kilns which have been noticed in the vicinity of Great Malvern will readily account for the great variety of tiles which are there found. They are now displaced and mutilated, and the original arrangement lost; but I have been able still to enumerate upwards of a hundred distinct varieties of design. For the sake of arrangement they may be classed under the following divisions:

Sacred symbols: inscriptions, consisting either of verses of the Scripture or pious phrases.

Armorial bearings of the sovereign, or individuals connected with the monastery by benefactions or otherwise; personal devices or mottoes.

Ornaments, conformable to the style of architecture or character of decoration prevalent at the period, but devoid of any special import.

The first sacred symbol that merits notice is the fish (Fig. 1), adopted from an early period as an emblem of the Saviour, as shown by d'Agincourt and various writers on the Catacombs at Rome. The Greek name *ἰχθύς*, a fish, is composed of the initials of the words *Ἰησοῦς Χριστὸς Θεοῦ υἱὸς Σωτὴρ*, Jesus Christ, the Son of God, the Saviour. A single specimen (date fourteenth century) remains at Malvern, now much defaced. Its perfect design may be seen at Worcester, in a little chamber over the entrance to the deanery, on the south side of the cathedral, used as a school for the choristers; as also in the museum at Worcester, where specimens found in the Droitwich kiln were deposited. Tiles bearing this device have likewise been found at Stratford-on-Avon, Exeter, and Caen in Normandy. It must be observed that four of these tiles at least are required to make a complete series; the perfect design then becomes apparent, being formed of intersecting circles, which cut off elliptical spaces, wherein the figure of the fish is enclosed.

The symbol of the cross is very frequently and variously introduced. One example of its application is remarkable, now no longer to be seen at Malvern in its perfect form; but portions of the design exist there, and the complete cross may be seen in the north aisle of the Lady Chapel in Worcester Cathedral. The cross in this instance is composed of numerous pieces, which form a cross flory of elegant fashion, suitable to be placed in a pavement of tile to mark an interment beneath (Fig. 11), so as to avoid breaking the uniformity of the flooring by the introduction of a sepulchral slab. It may be added that in many places portions of inscriptions formed with tiles, each bearing a single letter, have been found; and it is evident that these

ficlike ornaments were occasionally employed in churches paved with tile, in place of the flat slab engraved with the cross flory, the inscribed fillet round its verge, or other sepulchral memorial. By this means the area of the church was not encumbered, as when an effigy or raised slab was introduced, and the regular continuity of tiled pavement was preserved. Instances still existing of the use of tiles for such purposes are rare. In the Lady Chapel at Gloucester tiles may be seen, which probably were intended to cover the whole place of interment, and are inscribed—*Grate pro anima Johis Hertland.*

The sacred monograms *ihc* and *xpc* occur often, occasionally surmounted by a crown, and the scutcheon composed of the symbols of the Passion is also frequently introduced; the example given (Fig. 2) presents in the centre the cross, surrounded by the crown of thorns, nails, hammer, scourge, spear, and dice, the reed with a sponge, the vessel in which the vinegar and gall was mingled, and the ladder employed in the taking down from the cross. A weapon like a glaive or bill, which is also here seen, is a symbol often introduced, but not hitherto explained.

Another example of this curious coat-armour of the Passion may be seen on one of the wall-tiles (Fig. 9). In the reign of Edward IV., the Countess of Hungerford bequeathed a pair of silver candlesticks "pounced with the arms that longeth to the Passion" ("Dugd. Bar.," ii. 208), and an earlier instance of the mention of this singular imitation of heraldry in allusion to things sacred may be noticed in the curious inventory of the valuable effects of Henry V., printed in the Rolls of Parliament. The device, or monogrammatic character, surmounted by a crown (Fig. 3), may, as I believe, be explained as composed of the letters of the name of the Blessed Virgin, in honour of whom and of St. Michael the church of Great Malvern was dedicated. A symbol, the ancient use of which in allusion to the Virgin has not hitherto been noticed, is the heart, frequently so employed at a later period by the Jesuits, but it occurs on tiles both at Malvern and in Worcester Cathedral, in one instance charged in the centre with a four-petaled flower or marguerite; and it seems probable that the device was thus introduced here in allusion to the Virgin, whose feasts are in England invariably designated upon the ancient clog-almanacs of wood by the symbol of the heart. It is also deserving of notice that the principal ornaments of the groined ceiling of the porch at Malvern are the crown of thorns with the monogram *ihc*, and the heart pierced by nails; inscribed scrolls surround both symbols, but the legends are defaced. The striking emblem of the pelican vulning herself is found upon one of the wall-tiles (Fig. 9); many examples of its use in England might be cited, as on the spire-formed cover of the font at Ufford, Suffolk, and the font at North Walsham, Norfolk; it is found amongst the symbols of the

Passion in the nave at Cirencester, and pelican lecterns formerly existed in the cathedrals of Durham and Norwich, and other churches. The legendary tale was this, that the pelican, having slain her young, mourns over them three days, and then, vulning herself, restores them to life by the aspersion of her blood, according to the ancient distich :

" Ut pellicanus fit matris sanguine sanus,
Sic sanati sumus nos omnes sanguine nati." *i.e.* Christi.

(As the pelican is made whole by its mother's blood, so are we healed by the blood of the Son, that is, of Christ.) Under the head of symbols, or ornaments of a sacred character, many other devices which occur upon the tiles at Malvern might be noticed ; as the verse Job xix. 21, the words of which are so curiously arranged on the tile (Fig. 5), " Miseremini mei, miseremini mei, saltem vos amici mei, quia manus Domini tetigit me." (Have pity upon me, have pity upon me, O ye my friends, for the hand of God hath touched me.) Four tiles are here required to compose the set, the intricate arrangement of which is very singular ; on the border may be noticed the names of the Evangelists, with the date *a : d : m.cccc.lvi*. The angelic salutation, Ave Maria, is found on two distinct sets of tiles ; on another the following legend, " Pax Christi inter nos (*or* vos) sit semper, Amen." (The peace of Christ be amongst us (*or* you) for ever, Amen), with the shield of the Passion, and the monogram *ihc*, crowned (Fig. 4).

A representation of an inscribed tile of very curious character is given (Fig. 7). In the centre appears a rose, surrounded by the following inscription, " Mentem sanctam, spontaneum honorem Deo et patrie liberacionem," which may be perhaps thus rendered, The holy mind, honour freely rendered to God, and liberty to the country. This identical legend was inscribed on the great bell given to the church of Kenilworth, Warwickshire, by Prior Thomas Kedermynstre, elected in 1402 : it no longer exists, but Dugdale has preserved the inscription, which appears to have been of a talismanic nature. In a little volume of MS. notes, medical recipes and charms, compiled by a certain monk in the fifteenth century, and recently purchased for the British Museum (Manuale P. Leke, et R. de la Laund, monachorum, Add. MS. 12,195), the import of this strange legend may be seen : it is there given with charms for fever and other ailments, and its efficacy is indicated by a note in the margin, " for fyre." It may be observed that virtue being attributed to the sound of the consecrated bell, in averting the peril from storm and lightning, the occurrence of these talismanic words upon the bell at Kenilworth may be attributed to the popular belief of their preservative efficacy against fire, which seems also to give the clue to explain the cause of their appearance on the ornamented pavements of sacred structures.

The subject of such belief, as formerly received, and of the precise

value attributed to talismanic preservatives, and written charms, is one that merits more attention and research than hitherto it has received. The intelligent inquirer, desirous to appreciate fairly and correctly the habitual feelings and opinions of ancient times, will not reject such evidences with contempt, as mere absurd relics of credulity and superstition, but, mindful of the signal power of tradition, sanctioned by general belief, and the force of early education, will regard with tolerance and respect even those weaknesses of his forefathers, as sources from which he may derive valuable as well as curious information.

At some future occasion I shall resume this account of the tiles still existing in the interesting Priory Church of Great Malvern, and endeavour to show the intention with which the numerous heraldic and personal devices which are there to be found were selected, as appropriate memorials of those whose pious liberality had reared the stately fabric, or whose names were in some other manner connected with the annals of the monastery.

ALBERT WAY.

[1845, *Part II.*, pp. 250, 251.]

The modern school of antiquaries has become sufficiently wise, on the whole, to perceive the futility of the curious theories and ingenious hypotheses in which their forefathers were wont to delight, and to conclude that they are in general mere waste of time and paper. This applies to small things as well as great; and the inevitable risk of error incurred in forming conjectural explanations was never more fully exemplified than with respect to the pavement tiles engraved in your June number. The rival and incompatible claims which had been made for them were there noticed, and it was also remarked that their real birthplace might be different to any yet named. This I am able to show more decidedly, and not only to prove that they were not made for the priory of Malvern, or the abbeys of Malmesbury or Evesham, but that they were actually made for the Abbey of Bristol.

The initials J. N. and R. E. are those of John Newland and Robert Elyot, two successive abbots of that monastery. Of the former, the following account is given by Antony à Wood in his "*Fasti Oxonienses*":

"This year [1502] one John Newland, a Black or regular canon of the order of St. Augustin, supplicated for a degree in divinity; but whether granted, the record, which is very imperfect (or not at all) tells us not. This is the same John Newland, who was born at Newland in the forest of Deane, in Gloucestershire, and was commonly called and written John Naileheart *alias* Newland. He was the last abbot saving one* of the monastery of St. Austin at Bristol, in which monastery, as also in the church belonging thereto, he

* There were really four abbots after him.

expended much money in building and adorning. He was called *the good abbot*, being a person solely given up to religion and alms deeds; and after he had ruled thirty-three years or thereabouts, he gave way to fate in a good old age, and was buried on the south side of the church of St. Austin, now the cathedral church of Bristol. Over his grave is his statue in pontificalia, graven or carved out of stone, lying on the back with a crosier in his hand and mitre on his head. His arms do now, or did lately, continue in the church and other buildings of that monastery, which are, a man's heart pierced through from top to bottom with three nails, which is, as 'twere, a rebus for Nailheart."

To this notice Bishop Kennett has appended a note, stating that John Newland was elected abbot on April 6th, 1481, and died on June 2nd, 1515; and that he wrote a history in Latin of the Berkeley family, commencing with Robert Fitz-Harding in the reign of Henry II., and continued down to the time of William, Marquess of Berkeley, in 5 Henry VII., which is within two years of the author's death. This manuscript was preserved at Berkeley Castle, and was incorporated by Mr. John Smyth, of Nibley, in his "*Lives of the Berkeleys*"* (which were partly published by the late Rev. T. D. Fosbroke, F.S.A.). Mr. Britton states ("*History of Bristol Cathedral*," p. 16), that this chronicle also records the principal annals of the church of Bristol. Browne Willis discovered that Newland was employed in several embassies by Henry VII. In 1486, he entertained that monarch within the walls of his abbey. From a roll of accounts, relating to the year 1491-92,† it appears that Newland, together with his post of abbot, exercised the functions of treasurer and cellarer; whilst Robert Elyot, his future successor, was then kitchener and hostiller.

Mr. Way, in his remarks on the Malvern tiles in your Magazine for July, 1844, p. 30, suggested that the birthplace of this abbot was Newland, a hamlet of the parish of Great Malvern, and remarked that the name of Nailheart is still known in that neighbourhood. Wood, however, it will be perceived, speaks positively

* There are three manuscript copies extant of this work; one (the original) having by a legacy of the Rev. Peter Veel, a descendant of Mr. Smyth, come into the hands of the Rev. Richard Webster Huntley, of Boxwell, co. Gloucestershire, he most generously presented it (*circa* 1835) to the library of the College of Arms, with a particular request that it should be open to the inspection of every Gloucestershire gentleman, and with a view that others to whom it might be interesting might have an opportunity of consulting it. One copy of this original is in the hands of the Earl of Fitz-Hardinge, at Berkeley Castle, and another is in the library of Smythe Owen, Esq., a descendant from the author, at Condover Hall, Shropshire. The "*Abstracts and Extracts*" of the three manuscripts, as published by Fosbroke, are but a sample of the very rich and interesting stores of genealogical and historical information they contain.

† Britton, p. 17.

of the Gloucestershire Newland being his birthplace, but may be wrong.

The sepulchral effigy of Abbot Newland, mentioned by Wood, stands in a recessed arch in the south wall of the choir. Two angels at his feet support a shield, carved with his rebus, as on the tiles, a heart pierced with three nails. Three of the bells of the cathedral of Bristol are of the time of Abbot Newland, and bear his initials, J. N.*

Robert Elyot, the successor of Newland, was elected abbot on the 7th or 27th of September, 1515, and continued in office for about ten years.†

The gate-house which now stands over the Norman archway in the Palace Green at Bristol, was erected by these two abbots. On the side next the Green‡ are four statues of founders, holding their charters; and on the inner side,§ beneath two mutilated statues (probably of saints), are those of the two abbots themselves. They are identified by armorial shields placed below them,|| which are the same as those represented on the tiles engraved in your June Magazine. And it appears that some of the tiles were formerly, if not now, to be seen in Bristol Cathedral; for Barrett says:

“On the floor of the cathedral are a great many square bricks, with the initials R. E. for this abbot’s name; also shields of arms with the same initials, which are argent, on a chief gules two mullets of the first.”

The first shield on the set of four tiles is therefore the coat of Berkeley, the hereditary patrons of the abbey of Bristol. The second is the coat, or device, of Abbot John Newland *alias* Nailheart. The third is the family coat of Elyot, on a chief two mullets. The fourth is the device of Robert Elyot, formed of a saltire cross with the two mullets, and the initials *r e*, which initials, in capitals, are again placed at the corner of the tiles. The roses accompanying these letters appear also to have been assumed with some purpose, as the Abbey Gate-house is ornamented with several roses carved in stone. This rose was probably intended for the royal badge, as one larger than the rest, placed in the centre, is ensigned with a crown. There are some other armorial coats on the same gateway, which I would invite the Bristol antiquaries to explain, as I do not find them described in the works to which I have referred.

Yours, etc.,

J. G. N.

* Barrett’s “History of Bristol,” p. 292.

† *Ibid.*, p. 269.

‡ Represented in Barrett’s “History,” p. 286; and in Seyer’s “History,” p. 215.

§ Represented in Britton’s “Architectural Antiquities,” vol. iii.

|| I am informed that the shields with initials are not there now. The only coats are those of Elyot and Berkeley, and only one of the former.

Progress, etc., of Stained Glass in England.

[1817, *Part I.*, pp. 309-315.]

As an appendage to Gothic architecture, commonly so called and understood, I offer you a few slight observations upon the history of stained glass, confining my investigation to its origin and progress in this kingdom to the present time.

My object will be to ascertain the date of its introduction, and to oppose facts to certain erroneous statements concerning it, particularly as to its practice having entirely ceased; or, what has gained a more general belief, that the artists of the modern school have been, or now are, unable to produce so much brilliancy of colour as those of the ancient.

No specimen probably remains in any sacred building of a date antecedent to the date of Henry III. Leaving the disputed fact as it stands, as to whether we implicitly copied our church architecture from France, or invented it for ourselves, it appears beyond a doubt that stained glass was in almost general usage in that country for nearly two centuries before it was in any degree of frequency among us.*

The examples in proof which I shall adduce in the course of this little discussion will be those only which may be inspected by the curious investigator, without enumerating those of which authentic descriptions are given, but which have been sacrilegiously broken in pieces, or have been gradually decayed by the effect of the external air during the lapse of several centuries.

In point of chronology, I believe one of the first of well-authenticated specimens is at Chetwood in Buckinghamshire.† The design has great elegance. Small whole-length figures of kings and saints are enclosed within ovals; there are likewise escutcheons, flowers in various patterns, and inscriptions in the Longobardic character. Little doubt can be entertained but that these were manufactured in France. Date 1240, if coeval with the church.

The Thirteenth Century.—The murder of Thomas à Becket is the earliest attempt at historical representation which I have seen. The original still remains in Canterbury Cathedral, and another in the cathedral church at Oxford. The penance of Henry II., once in the church of Rollright in Oxfordshire, is now in the Bodleian Library. These are all of them upon a small scale.

The Fourteenth Century was the era of the introduction of large windows, and a consequent enlargement of the subjects represented in them. The windows were divided by mullions, and finished in the heads by segments of circles, and rosettes or compartments

* The Abbot Sugerius placed stained glass in the church of Nôtre Dame, at Paris, in 1150.

† Lysons' "*Magn. Brit. Buckinghamshire*," p. 540.

formed by many combined in one outline. Usually the first contained a niche, canopy, and pedestal, resembling tabernacle work, in stone or wood, but composed of an infinite variation of the common colours. Enclosed was an upright figure of a prophet, a king, or an ecclesiastic of the higher degrees. In the second were placed escutcheons and mosaics. Such were certainly the most frequent subjects, some of which are yet unremoved in the ante-chapel of New College, Oxford. Scripture histories, from both the Old and New Testament, are in York Cathedral, which are attributable to this age.

Towards the close of it this art was applied to portraits, which, if they bore no great resemblance to the life, were marked by the armour peculiar to the age, and identified by their surcoats and escutcheons. They stood under most splendid canopies.*

At Tewkesbury Abbey, Gloucestershire, is the only remaining series to which I can refer, as having escaped the demolition in which so many of our conventual buildings are lost.

The Fifteenth Century.—As church architecture was now admitting such a variety and enrichment in all its ornamental particles, a corresponding improvement took place, not only in the designs for large windows, but in the more striking arrangement of brilliant tints.

It is conjectured, as we know from agreements still extant, that as the mechanical part or soldering together the almost infinite number of pieces was effected by ingenious glaziers, a design or pattern exactly coloured, and probably the work of some ecclesiastic, was provided, from which a window might be composed. Still, it may be presumed that histories, taken from any single subject recorded in Scripture, were by no means common.† All the cathedral, conventual, or larger parish churches built or added to in this century had many spacious windows of stained glass; but from remaining fragments, it is evident that the figures were individually placed, sometimes accompanied by angels clothed in peacocks' feathers, who held the escutcheons.‡ Windows§ at Cirencester in Gloucester-

* Carter's "Ancient Painting and Sculpture," vol. ii., where they are etched and coloured. The founders were readily admitted in the principal window. But there was no object for which the Dominicans in particular solicited money so much as for stained glass for their chapels. Pierce Plowman, the satirist of the fourteenth century, describes their church :

"With gay glittering, glowing as the sunne;
And mightest thou anend us with money of thine own
Thou shouldest knely before Christ in compas of golde
In the wide windowe westward wel nigh in the midstest."

† The very curious series of twenty-eight windows at Fairford, in Gloucestershire, and those in King's College Chapel, Cambridge, are the best remaining instances of historic subjects.

‡ These are usually habited in a close dress, made of peacocks' feathers, full of eyes, symbolical of their perpetual guardianship.

"The peacock with his angel's feathers bright."—CHAUCER.

§ Lysons' "Gloucestershire Etchings," in which they are coloured.

shire, judiciously recomposed from the fragments of many others, exhibit :

“Shapes that with one broad glare the gazer strike,
Kings, bishops, nuns, apostles, all alike.”—T. WARTON.*

During this century stained glass was more generally admitted into castles and private houses of the nobility, in the chapels or oratories, halls, or large apartments.† The exquisitely finished sacella or sepulchral shrines were embellished with it, more delicately and minutely designed than that which was put up in the larger windows. They are universally destroyed. So likewise are the portraits of noble individuals once at Warwick and Arundel.‡

The Sixteenth Century may be considered as the third era of stained glass in England. In the reign of Henry VII. our intercourse with Flanders was greatly increased by commercial relations. The chief school of glass-staining was established in that country, and as the arts of design began to revive under Van Leyden, Albert Durer, and their very numerous copyists, they were more especially applied to glass as a vehicle. The first attempts were made in chiaro-oscuro only, called by the French “Grisaille.” Soon, however, they applied colours, in the composition of which their skill in chemistry mainly assisted them, and they produced an extraordinary richness or

* Milton’s “dim religious light” has been admired as the happiest description of the effect of stained glass. But T. Warton exceeds him in variety.

“The illumin’d pane
Sheds the dim blaze of radiance richly clear.”
“The sun
Streams through the storied window’s holy hue.”
“The rich reflection of the storied glass.”
“In mellow glooms the speaking pane arrayed.”
“Twixt light and shade the transitory strife.”
“Her dark illumination wide she flung
With new solemnity.”

He may indeed be considered as the true poet of stained glass.

† In the “Squyer of Low Degre” the Princess is described :

“In her oryall—wher she was
Closyd well with roial glas
Fulfilid it was with ymagery.”

‡ The exact period when stained glass was first introduced into the houses of kings and nobles cannot be ascertained. Chaucer, in his “Drime,” describes the story of the siege of Troy as painted on the windows of his own house, and it may be inferred that such embellishments were sometimes seen in the structures of the fourteenth century which were not merely ecclesiastical. See v. 312. Charles V. of France, Chaucer’s contemporary, ornamented not only his chapels, but apartments in his castles with stained glass. *Le Noir*. At Aston Hall, near Birmingham, is a series of armed portraits with tabards, and the armour of the age of Edward III. There are nine figures, to represent two earls of Mercia and seven of Chester. They were first set up in the great hall at Brereton, Cheshire. They have been well engraved and coloured by Mr. Fowler.

brilliancy, as the picture might demand them. The professors of this art were established at Ghent, and at Gouda in Holland. There is evidence that Henry VII. employed English artists for his chapel at Westminster, who afterwards furnished those of King's College. The designs, which are excellent, were procured from the Continent, and were painted as cartoons for tapestry. For his palace at New Hall, Essex, he received from the magistrates of Dort in Holland a window, the subject of which is the crucifixion, with the portraits of Henry and his queen on either side of it. This very beautiful piece is now preserved in the church of St. Margaret, Westminster. Portraits,* usually described as kneeling, and habited in tabards, were not in the first instance seen in this century. Those of John of Gaunt and Archbishop Chicheley remain perfect at All Souls' College, Oxford. Henry VI. is still in King's College Chapel at Cambridge. Edward IV., his queen and daughters, are seen at Canterbury, and in the church of Little Malvern, Worcestershire, but in a mutilated state. These are enumerated merely on account of their date. But now the art had gained such improvement from its application to historical subjects, that the portraits conveyed a certain idea of likeness to the originals. At Great Malvern are preserved the portraits of Prince Arthur, Sir Reginald Bray (the architect of that church and of the nave at Windsor), and others, which are the best examples I could cite.† A very finely-polished window, exhibiting the portraits of some of the family at Fettiplace, was set up at Childrey in Berks, dated 1511. It is still in their possession, and is without doubt of Flemish workmanship. In the earliest part of this century the subjects from Scripture in the large windows of Balliol College, Oxford, and of Peterhouse, Cambridge, were severally placed, and, I am inclined to believe, brought from the Continent. It is certain that our native artists were few, and incompetent for great works, and that several foreigners were encouraged in England in the reigns of Henry VII. and VIII.

* In the sepulchral chapels of Wykeham and Waynesflete, at Winchester, and of Isabella, Countess of Warwick, at Tewkesbury.

Of the expense of stained glass in the fifteenth century, this document occurs in Dugdale's "*Warw.*" and Gough's "*Sep. Mon.*" v. ii., p. 125. John Prudde, of Westminster, covenants with the executors of Richard Beauchamp, Earl of Warwick, for his sepulchral chapel for 910 feet of stained glass, at two shillings a square foot, £91 1s. 10d. "of the finest colours of blue, red, purple, sanguine, violet," etc. "He shall put in as little as shall be nedeful for the shewing and setting forthe of the storyes, images, and materes." Dated 1456. At the suppression of monasteries, the windows were sold previously to the demolition of the buildings. At how little even stained glass was estimated may be seen in the book of survey of Kirkby Beler, in Leicestershire, in the Augmentation Office: "For two windows playsted, containing 160 fote of glas, £1 6s. 8d." "To two ditto with olde glasse in the Quayre, 120 fote, £1." John Thornton, of Coventry, supplied the glass for the great windows at York, in the reign of Henry IV., at one shilling a square superficial foot, before it was formed into figures, and put up.

† Engraved and coloured in Carter's "*Ancient Painting and Sculpture.*"

The Seventeenth Century.—There was, in consequence of the Reformation, not only a want of encouragement of the art of glass-staining, but from the intemperance of zeal in the reformers, a very wide destruction of its best specimens. Queen Elizabeth issued an ordinance that plain glass should be, as far as possible, substituted for coloured, if superstitious, a circumstance left to the decision of those who were thus authorized to break them in pieces.* Fortunately several of the large Scripture histories escaped.

But the art, thus excluded from the embellishment of sacred buildings, found another direction, which originated in the pride of ancestry.† In the halls and large apartments of the nobility and gentry, of what is now termed the architecture of the Elizabethan age, the bay-windows were filled with ample escutcheons, including very numerous quarterings of arms, and extended to every alliance. Considerable ingenuity was required to delineate the heraldic figures with sufficient accuracy and neatness. Small heads in circles were likewise common, finished in certain instances with the delicacy of enamel in miniature.‡ Among the artists most celebrated for delicacy of execution was J. Oliver, probably a relative of those exquisite limners Peter and Isaac Oliver.

Doubtless the introduction of escutcheons into windows was of much higher antiquity.

The Archbishops Abbot, Laud, and Williams of York were very desirous of introducing stained glass once more within the pale of the Church in the reigns of James and Charles I. They were liberal patrons of such artists as survived of the former much neglected school, and invited from Flanders Bernard and Abraham Van Linge and Baptista Sutton, whose works are still numerous, which are discriminated by their names and dates. Their colours were peculiarly rich and mellow.

During the Civil War the military Puritans were most inveterate against stained glass, and as they were usually quartered in churches, the destruction of the windows formed the chief relaxation from the toils of warfare. We may well wonder that so much has survived this second and more severe visitation.

The reign of Charles II. gave us an English artist of great merit

* There is an anecdote that the man who was employed by the Puritans to break the windows set up at Croydon by Archbishop Abbot was paid half a crown a day for his work of destruction.

† This custom, which was prevalent in Shakespeare's days, is by him attributed to a much earlier era :

“From mine owne windows torne my household coat
Ras'd out my impress.”—*Richard II.*

‡ There are small circular portraits of Charles I. and his Queen Henrietta (1633) at Magdalene and Wadham Colleges ; and those of the founders at Brazenose and St. John's, in Oxford. Such were by no means unfrequent in private houses. A window with arms at Northill, in Bedfordshire, “J. Oliver f., 1664.”

Henry Giles of York. Whether he had been instructed by the Van Linges (who left England upon the breaking out of the troubles) is not certainly known. He finished a window at University College, Oxford, dated 1687. William Price, with his brother Joshua and his son William, were no less eminent, and were frequently employed.*

Such was the state of the art at the close of this era.

The Eighteenth Century.—The last-mentioned had about this time arrived at their zenith, and their best works are dated from 1700 to 1730.

Their successor—but, as I have understood, not their pupil—was William Peckitt, who assumed the merit of exceeding them in the brilliancy of his colours, and who declared that he possessed the secret of the early practitioners, and that he could equal them in their finest hues, particularly crimson, in all its gradations. Favourable specimens may be seen in New College Chapel, Oxford, and in the cathedral at York. He was considered as the most able artist of his day, and first attempted an historical composition upon a large scale in the library of Trinity College, Cambridge.†

In order to get a clearer view of this subject, it must be considered :

1. The most ancient glass-stainers could copy only from the painters of the age in which they lived ; and at first the illuminations were imitated on a larger scale. When the imaginary portraits of saints and prophets were painted in fresco, they were as soon transferred to glass ; and when Scripture histories were attempted upon panel, after the introduction of oil-painting, they served as a pattern for the exact imitation of the glass-stainers.

2. These last-mentioned artists were entirely ignorant of light and shade, and supplied the effect by colour only ; the excellence, therefore, of the glass-stainer consisted chiefly in the richness or brilliancy of his tints ; for the arrangement of them was anticipated in the picture he was employed to copy, and nothing more was attempted by him.

The memorable improvement in the art of glass-painting is to be referred to that of painting, after the perfect knowledge and application of the principles of chiaro-oscuro had generally obtained in the modern schools of every nation in Europe.

* The principal works of the Prices are : The Nativity, after Thornhill, at Christ Church, Oxford, 1696 ; the Life of Christ, in six compartments, at Merton College, 1702 ; restoration of the windows at Queen's College (originally by Van Linge in 1631), in 1715 ; chiaro-oscuro figures of apostles and prophets at Magdalene ; the windows in St. Margaret's, Westminster ; at Willey Church, in Worcestershire, in 1729 ; and the Resurrection, for the Bishop's Chapel at Gloucester, etc.

† The design of this window, which contains 500 square feet of glass, was by Cipriani ; the subject is the British Minerva presenting Bacon and Newton to King George III.—each in proper costume !

The old glass-stainers excelled each other merely in dexterity of placing distinct pieces of a single colour, so as to produce the effect of light and shade, but in an imperfect degree, from the harshness of the outline; and those of the second era (from 1460 to 1520) used, as the painters did, gradations of tint, by which a considerable improvement was gained, as well as by throwing the junctures made by lead in every possible instance into the shades.

But the attempt of an exact imitation of painting on canvas, as if the subject were merely transfused from one substance or superficies to another, was reserved to the present age; and the first specimen, in point of merit, if not of date, was the nativity at New College, Oxford. The idea is due to Sir Joshua Reynolds: and Jervais* pledged his art for the execution of it, and succeeded to admiration. A description of the subject of this magnificent window is unnecessary here, being so generally known, and having been so frequently described.†

When this window was first exposed to public view, the late Lord Orford withheld his suffrage from the praise which an attempt at once new and successful had universally received from men of taste. He speaks with disparagement, in one of his published letters,‡ of Sir Joshua's "washy virtues" at New College. The pleasure conveyed to the mind by the deep tone of colouring imparted by the old stained glass, adds doubtless to the magic effect on the first view of one of our most perfect cathedrals; for that effect is instantaneous, and we feel the combination before we examine the composition or the subject.

Mr. T. Warton, who was a genuine admirer of the art, acknowledges in his verses addressed to Sir Joshua Reynolds on the window at New College the force of this early impression:

"Where Superstition, with capricious hand,
In many a maze the wreathed window plann'd,
With hues romantic ting'd the gorgeous pane
To fill with holy light the wondrous fane."

* Thomas Jervais, who died in 1801, was first noticed for his beautiful finishing of small subjects, such as interiors of churches, with a single ray of light, moon-light, etc. The best collection is at the villa of Lord Cremorne, at Chelsea.

† Of the cartoons which were retained by Sir Joshua, the principal, of the Nativity, was sold to the late Duke of Rutland for £800, and was burned at Belvoir Castle, in 1816. The Duke of Portland has some of the accompaniments, and the Marquis of Thomond has the others, with the seven upright figures of the Christian graces and virtues. The whole have been finely engraved by G. Facius.

‡ "Works," vol. v., p. 236, 4to. Lord Orford had closely associated, in his own mind, the idea of stained glass and the Gothic of the middle centuries after the Conquest, as occupying the ample and very numerous windows peculiar to the style then prevalent, and which, by their excessive richness of colours, spread an air of inspiration over the whole place. It was this abstract notion which made him blind to other points of perfection, which, as a man of taste, he could not but have discovered.

But with much ingenuousness he soon acknowledges the classic merit of the new school, and its nearer alliance to the design and colouring of the great masters of Italy.

“For when again I view the chaste design,
The just proportion and the genuine line,
Those native portraitures of Attic Art,
That from the lucid surface seem to start;
Thy powerful hand has broke the Gothic chain,
And brought my bosom back to truth again—
To truth, by no peculiar taste confined,
Whose universal pattern strikes mankind.”

Sir Joshua painted no other picture for a similar purpose. From the pencil of West, Jervais finished, in the Royal Chapel at Windsor, the subject of the Resurrection in three compartments, between the years 1785 and 1788. He was assisted by his most successful pupil, Forest, in the Crucifixion, upon which both of these eminent artists had worked before 1802 (when Jervais died), and which remained incomplete upon the death of the last-mentioned in 1807. Forest had finished three subjects from West: 1, The Angels appearing to Christ; 2, The Nativity; 3, The Adoration of the Magi, as if in competition with Sir Joshua. The scholar had taken up the art at first as an amateur, and these performances are evidently inferior in point of distinctness and harmony to the works of Jervais.

Previously to this time, Pearson and his wife had distinguished themselves by several very beautiful works stained on a single pane of glass of extraordinary dimensions.*

Of larger works which have been placed in ecclesiastical edifices, those most noticed and approved in his day were by Francis Eginton, who established a school of glass-staining at Handsworth, near Birmingham. He died in 1805. With a considerable merit of colouring, there is a certain deficiency in drawing, and the carnations are not clear in several of his larger pieces.† Another ingenious artist, H. Hand, a native of Ireland, has shown much taste in ornamental design, and great brilliancy in the execution. He has been much employed by the Marquis of Hastings, at Donington.

We may now consider glass-staining as having nearly reached its zenith in this kingdom, for on the Continent the art is said to have literally expired.‡ It may be therefore considered as of British growth, and in its present state improved in a degree to which the professors of painting and their critics would never allow that it could

* The most remarkable, in point of beauty and size, are the cartoons of Raffaele, which have been repeated, and the aurora of Guido. They have been much employed for bordures and mosaics at Fonthill Abbey, for Mr. Beckford, and have usually selected subjects from the best Italian masters.

† These are numerous. The most remarkable are the restored great window and others at Magdalene College, Oxford, one at Arundel Castle, etc. He was assisted by his son.

‡ Millin, “*Monumens*.”

possibly have attained; it therefore deserves the best patronage of public bodies, and of individuals of opulence and taste.

Among the present existing artists—and there are several of great merit—where superiority is so generally allowed, it can scarcely be thought invidious to select the name of Joseph Backler, who in the few years he has practised it has, by his talent and genius, extended the powers of the art of glass-staining almost beyond hope of its eventual perfection, and whose industry and unassuming manners promise a continued excellence, and deserve a correspondent encouragement. A view of his exhibition in Newman Street, now open to the public, will supply a proof that friendship has not overrated his praise.*

Antique Chalice.

[1772, *p.* 168.]

In making a vault in the middle aisle of Lichfield Cathedral, about fourteen inches beneath the pavement was discovered a stone coffin, covered with a large stone. Within the coffin were found some few human bones, the upper leathers of a pair of shoes, a great many fragments of plain gold lace about one inch broad, and a pewter cup, or chalice, with its cover, but much decayed, particularly the cover, which is extremely brittle and almost reduced to a calx.

There was also found a Roman capital W cut out of gilded leather.

As the stone cover was not entirely removed, the workmen could not exactly ascertain the situation of the cup. I have sent an exact drawing of this cup, with a fragment of the cover, which are now in my possession, in hopes that some of your antiquarian correspondents will inform the public of its use, and, if possible, the time of the interment.

R. GREENE.

Inventory of Plate, Jewels, etc., in Ely Cathedral.

[1783, *Part I.*, *pp.* 482, 483.]

If the following curious remain of antiquity be thought worthy a place in your work, it is much at your service. The spelling is a true copy.

A CONSTANT READER.

An inventory of the plate, jewels and ornaments of the Cathedral Church at Ely, which were left in the custody of Mr. Robert Wells, guardian there after the surrender of the monastery into the King's hands (made November 20, 31 Henry VIII.), exclusive of what had been taken away for the King's use. From a MS. in the library of Corpus Christi College, "Cambridge Miscell.," 20, page 341.

IN THE VESTRYE, JEWELS.

Gilt Plate.—Imprimis, a pair of gret candlesticks, gilt, weying 80 unces. *Item*, a pix gilt, weying 17. A standing monstral for the

* His principal work is the signing of Magna Charta by King John for the Barons' Hall in Arundel Castle, from a picture by J. Lonsdale.

sacrament, with in a pynne of tre in the bottom, 124. A cross gilt with a fote of copper, 94. One cross with a staff, weying 175 un. Another cross, without Mary and John, with a staff, 88. A gilt chalice, with a patent enameled, 73. Six other chalices with patents, 124. Three pair of sensers with chaynes white, 123. Two gilt crewets, 13. A crysmatory of leather, with three boxes of silver, not weyd. A ball, silver and gilt, 14. A chalice and two cruets gilt, 37. Gilt and white,—a hole water-pot with a stick, weying 51. A peyr of candlesticks, with a pece of wode on the foot of one of them, 71. Two white batons, 80. Two crewets, 17. A ship, lacking a cover, 11. In all, 1,188 unces.

ORNAMENTS IN THE VESTRIE.

Imprimis, a sute of rede tisewe with 3 coopes. *Item*, a sute of course tisewe, with thre coopes sutable. A sute of rede velvet, with small lyons of perle, with 2 coopes sutable. Four coopes of rede silk full of ymagerie. A sute of old bawdkyn red and grene, with 8 coopes sutable. A sute of white damaske imbrodred with angels, and 11 coopes sutable. A sute of old white silke with garters, and two coopes sutable. A coope of white silke with jessy rooles and prophetes. A coope of white bawdkyn with birds of gold. 2 copes of old white bawdkyn with offers of red tisewe. A sute of old white bawdkyn mixt with flowers, and one coope sutable. A sute of blew velvet imbrodred with flowers, and 3 copes sutable. A coope of blue bawdkyn, with lyons of gold and unicorns white. A sute of old grene bawdkyn, with 2 copes sutable. A chesable of blue. A red pall for the sepulture. 2 vestments of white damaske with crosses. A sute of black velvet with egles. 20 albes with their apparels. 3 corporasse cases, with one corporasse. One old coope of diaper silke. Four copes of blue damaske with flowers. A sute of blue bawdkyn, with birds and beasts of gold. An old coope of red velvet, with 2 tinnicles. A sute of old yellow silke. 2 old copes. A sute of crymissen velvet, Bishop West's gift. An altar-peice of blew velvet, imbrodred with arch angels. A front of white damaske with roses. A front of crimissen velvet, white lyons of perle. A front of yellow silke with gold. 8 old stooles, and 5 phannans. An old vestment of red tisew, imbrodred with gold. A sute of red velvet, with offers and spred egles. Two white tinnicles of damaske, with flowers of gold. A single vestement of grene velvet. Two tinnicles of bawdkyn, lyn'd with yellow silke. 37 albes with th' apparels. 20 albes without apparels. A grete tappytt of red to lye afore the altar, with white roses and pomegarnetts. Another old blew tapytt. A front of red and grene bawdkyn, with swannes of gold. Five old single albes. A tinnicle of blew sarsenyt. Five tinnicles, and a cheasable of bawdkyn of divers colors with strakes. 7 grate chestes.

IN BISHOPE WEST'S CHAPLE.

Item, a single vestment of clothe of gold. A vestment of clothe of gold damaske wurke. A single vestment of clothe of tissewe. An altar clothe, and a fronte of clothe of golde. A corporasse, with 2 cases of red and yellow bawdkyn. An herseclothe of black damaske with a white crosse. A single vestment of blew silke.

IN BYSHOPE ALCOK'S CHAPLE.

An altar clothe of bawdkyn. A gilted table upon the altar. A cheaseable of purple satyn, with a cross of rede velvet and scalope shelles. A single vestement of grene velvet with flowr-de-luces. A single vestement of blew tissew, with a red cross of tissew. A single vestement of white bawdkyn, with a cross of blew. An altar clothe of rede bawdkyn. A single vestement of white damaske imbroidrede with lilly potts.

IN THE QUYER.

Two paer of organs, and 6 lether stoles with iron to sit upon in the quyer. 4 great laten candlesticks before the base altar, and 2 other of iron. Two altar frontes, one of blew bawdkyn, the other of grene bawdkyn.

TO THE HIGHE ALTARE.

A fronte of bawdkyn imbrodred with swannes. Thirteen altar clothes good and bad. Two rede tappets to ly afore the altar, with roses and flowers, and other of blew. A pall of silke for an altar. A standing lecture of latten with an eagle. Two grete candlesticks of laten, and 2 little candlesticks of laten.

IN BYSHOPE REDMANNE'S CHAPLE.

A single vestment of grene damaske, with an albe. An old dyaper alter clothe. A front of rede silke, with a little cheste.

IN THE LADY CHAPLE.

A paer of organs, with 2 laten candlesticks. An altar front of rede counterfete bawdkyn. Two old tappetts, one rede, th' other white. A paer of little laten candlesticks. A vestment of white bawdkyn. An altar pillow of tinson, and 2 old quyshins.

IN THE LADIE CHAPLE CHAMBER.

A folding table, 2 forms, 3 chestees, one chair, 2 old quyshins aundieron, and a paer of tongs. Two pullies of brass, with 2 iren pyennes. An old basyn and ewer of pewter, and an hanginge laver of laten. 2 quyshins of old silke. A single vestment of blew velvet, with the offers of gold. A vestmente of olde damaske with lilly potts, and an altar front of the same. A vestment of white bawdkyn with lilly potts. Four cheaseables of white silke with an albe. A vestment

called the Lent vestment. Certeyn linnen clothes for the Lent. Five white altar clothes, 2 towels, one of diaper. A fronte for the altar of white bawdkyn, with a frontlet of the same. 4 albes with th' apparels. Two corporasses, with cases imbrodred. Certain scroles and p—ms. A sawter-booke with claspes of silver. A paynted hanging for the altar with a fringe. A grete cheste and a hangeing lamp.

Plate of the Cathedral Church of Hereford.

[1865, *Part I.*, p. 538.]

SIR,—The following account has remained till this time in MS. :

Imprimis an Image of the Trinite of gold, with a diadem on his head, with grene stones and rede, one oche* one his breste with v. stones and iij. pearles.

A goodlie table† of gold, with towe grene stones and vj. others.

An other playned table of gold without stones.

A cheld with Arms of the marches,‡ with greene and red stones.

A table of gold, with Jesus and our ladie.

A round oche compassed with perlle.

The Salutacion of our Lady, like a tabernakell of golde and stones.

A crusefyxe, with emerads, perlles, and other stones.

A lytell oche to the same, with a green saffyyere.

A greate round oche, with the Salutacion of our Ladie, and a little oche with perle.

An agnus dei, with a Chene of gold and xv. rings, some with stones.

A Salutacion of our Lady, of mother of perlle.

An M of gold set with greene and red stones.

Another Bocke of gold with a saffyer.

A shipe of gold, with stones and perles.

ij. litle rings, one with a rede stone, the other with a grene stone.

Extract. De Inventario Thesaurarii.

A Challis of gold, weinge xxij^{li} ix^½ oz.

ij. basones, silver and gilte, waying ^{xx}iiij. xvij. oz.

ij. basones of sylver and parcell gylte, with roses in the mideste, weinge Cx. ounces.

A large Cruete sylver and gilte, with treangles enameled.

A Trenacle§ for holywater, and his dasselle|| sylver and gilte.

A Paxe with an Image of the petie of our Lord, with vij. stones set rond about sylver and gilte.

ij. greate senseres, sylver and gilte, waying Cii. unces.

* A jewel.

† A board picture, sculpture.

‡ The Lords Marchers of Wales.

§ ? Tricanale, a vate with three spouts. Andrewes' Works, v. fo. xcix.

|| The faucet or stopper.

A bishopes Bangle* in five peeces of silver gilte and enameled, wayinge xj. le Troy, vij. ounses, and iij. p.

(*Tanner, MS., fol. 343, 186.*)

MACKENZIE E. C. WALCOTT, M.A., F.S.A.

A Short Account of the Several Sorts of Organs Used for Church Services.

[1772, pp. 562-565.]

Although the organ is an instrument that varies greatly both in its form and size, yet those designed for church service may be very well reduced to three sorts, according as they have one, two, or three rows of keys.

Those with one row of keys are sufficient when the service of the church consists in plain *psalm-singing* only. In that case the psalm tune is given out on some of the softer stops, but the congregation is accompanied in singing the psalm by the full organ throughout. Here, then, no variety is required.

In *services* and *anthems* one or two persons frequently sing alone, and then the whole choir together, the verse singers and the chorus answering alternately. In these sudden transitions from soft to loud two rows of keys are absolutely necessary, one belonging to what is called the lesser organ, the other to the great organ, that so the player may instantly shift his hand from the soft to the loud organ. Was there only one row of keys, viz., that belonging to the great organ, it would take up too much time to change the organ by altering all the stops. Two rows of keys are still more necessary in *oratorios*, when the whole band of instrumental music, together with the loud organ, frequently strike in for a few notes only, the organ at other times being soft enough to accompany a single voice.

In cathedrals, where all the variety of church music is admitted, and where the organ is considered as a perfect instrument of itself, it is usually furnished with three rows of keys, one of which belongs to the great organ, another to the lesser organ, and the third to the swell. The pipes belonging to this last row of keys are made to swell; increasing in their strength gradually from the softest breathings to the thunder of the great organ. Besides these three rows of keys, such large organs are frequently furnished with pedals. These are keys to be played upon by the feet. There are seldom more than twelve of these pedals, which always belong to the deepest notes in the organ, and when managed with judgment, have a most solemn and awful effect.

The names of the stops in the great organ are stopped diapason, open diapason, flute (or else nason), principal, twelfth, fifteenth, sesquialtera, cornet, trumpet. Of these the two diapasons are by far

* Staff, or verge.

the most important, being indeed the foundation of all the rest, and are the only stops (except the trumpet, which is an imitation) that are concert-pitch; all the other stops being above concert-pitch, and their pipes small.*

The pipes of the open diapason are of metal; the larger ones are set in the front, and gilt. In cathedral organs, which have two fronts, there are two open diapasons. When the great pipes are set within (as some of them must be when the front will not hold them all) the organ-makers have a trick of substituting two little pipes instead of one great one. The usual excuse for this is want of room, especially in height; however, this plea cannot be made with any modesty, when the organ stands in so large a church as St. Margaret's. The stopped diapason is of wood, stopped at the end, whence it has its name. Modern organ-builders make the upper part of metal, which is louder. Not so the celebrated Father Smith.† A caveat should be entered against making any part of this stop of metal.

What has been said of the stopped diapason may be applied to the flute, which differs from the stopped diapason in pitch only, being an octave above it. The nason differs from the flute only in having the stopper at the end perforated, which makes it a little louder. Principal is eight notes, twelfth and fifteenth are twelve and fifteen notes above the open diapason, from whence they have their names.

In the sesquialtera three pipes speak at once to each note. These pipes are very small, yet together make a most surprising noise. Modern builders are fond of this stop, and make four or five pipes to every note; knowing full well that they can by this means make a very great noise for a very little money, and that nothing pleases their childish customers like a great noise, be it ever so coarse.

The cornet has likewise many small pipes to each note. These are sometimes set on a board, raised up to a great height in the case that their sound may be the more distinguished. It is then called a mounted cornet. This stop goes half way through the keys and no more, it belonging to the treble only.

The trumpet is an imitation of that instrument, and is used as such in conjunction with the diapasons. The bass in trumpet voluntaries is played soft on the stopped diapason, though sometimes the trumpet breaks out suddenly in the bass.‡ The trumpet, when mixed with the other stops, gives great spirit to the full organ.

* The music for the diapasons should be slow, solemn, with binding notes,

“In linked sweetness long drawn out,”

of which there are some admirable specimens in Stanley's voluntaries, worth the organist's notice, if he has not too little taste, or too much conceit, to attend to them.

† So called by way of distinction from his nephews, Gerard and Bernard. He built the organ in the Temple Church in London, St. Mary's in Cambridge, etc.

‡ A remarkable instance of this is in Stanley's voluntaries, opera sesta, volun. v., line sixth of the trumpet part, where the trumpet and echo answer to

The price of an organ with one row of keys, in a deal case, is set by one maker at £220, exclusive of carriage and gilding ; by another at £240, including the gilding, and (as is supposed) the carriage. When it is considered that the gilding alone may cost £15, the difference between the two will be little or nothing.* Indeed, between makers of credit there can be no difference worth regarding. They who flatter their customers with selling them an uncommon bargain, have always a secret way of making themselves ample amends.

Organs made with two rows of keys, being of the middle sort, differ more from each other than either of the other two sorts. An organ between the plainest parish organ and one fit for a cathedral must have somewhat more than the former, yet cannot have all that is in the latter. Such a one should have some of the softer stops in the lower row of keys, and some of the stops in the swell of a cathedral organ. Thus it might serve to accompany a solo singer, as well as the congregation, and might have an agreeable variety when used by itself for introits and voluntaries. The following plan was sent a few years ago to the officers of St. Martin's by a very able and very eminent builder :

The stops in the great organ, the same as before-mentioned.

The stops for the upper row of keys, and which are to supply the office both of the lesser organ and the swell in cathedral organs, as follows : Stopped diapason, flute, both these to go through the whole compass of the keys, and their upper part (as far as to F below the tenor C) likewise to swell ; besides these, open diapason, cornet, and trumpet in the swell only, which (as was said) goes down to F below the middle C. The price of the whole, including gilding and setting up, to be £325.

It was debated whether a principal (throughout) should not be added ; the additional price for this was to be £15. The builder said it would undoubtedly be an improvement, but that many organs were without it.

One other plan may be proposed, which is to lay the foundation of an organ of the largest size, and furnish it with the musical part by degrees, as subscriptions may come in. On this plan the case must be made large enough to contain the pipes for three rows of keys. Provision must be made at first for receiving all the machinery to be afterwards added, but no more of this work need be put in than what

each other. In that place the trumpet bass on the great organ should undoubtedly be used, though not particularly directed ; and when you come to the holding note on A, the left hand should come down to the lower row of keys belonging to the lesser organ, having the stopped diapason only drawn. There are many instances in these voluntaries where the good taste of the player must supply the want of more particular directions for the management of the stops.

* The gilding of the front of St. Mary's organ in Cambridge cost twenty guineas in the year 1765.

belongs to one row of keys only. Such an organ may cost at first £300 or more, and each stop of pipes afterwards put in may be reckoned at £12, one with another; besides the machinery, which cannot be added piece-meal. The whole machinery for each row of keys must go in at once. The expediency of chusing such a plan (confessedly imperfect at first) must depend on the hopes we may entertain of seeing it completed hereafter.

Here someone perhaps may have the curiosity to ask what stops are to be found in organs of the largest size? Besides those before-mentioned as composing the great organ, we often find *teirce*, *larigot*,* *clarion*, *furniture*, and *cymbal*.

Teirce is seventeen and *larigot* nineteen notes above the *diapasons*; *clarion* is a trumpet an octave above concert-pitch; *furniture* and *cymbal* are like the *sesquialtera*, with this odious circumstance, that their pipes return over again the same in each octave, so that one cannot say of these stops that they have either treble or bass. Such stops as these do indeed greatly increase the noise, but can never improve the harmony of the instrument. In truth, they are not to be found in any of Father Smith's organs. That celebrated builder made sometimes in the great organ what has been called a *block flute*. The pipes of this stop are the pitch of a fifteenth, but larger bodied. The tone is clear, sweet, and piercing, resembling that of the steel bars used for the *carillon* in the oratorio of "Saul." One of these *block flutes* is in the organ at Trinity College, Cambridge. This stop seems to be the same with the *doublette* of the French.

The lesser organ (of one of these very great instruments) has usually in it, stopped *diapason*, *flute*, *principal*, *fifteenth*, *vox humana*, and perhaps some others. The *swell* has the two *diapasons*, *principal*, *cornet*, *trumpet*, *crom-horn*.† We find likewise *bassoon*, *hautbois*, *French horn*, and *dulciana*‡ among the stops now in vogue. A very absurd imitation of the *kettle-drum* is sometimes made by two great pipes out of tune with each other, whose harsh gratings bear some resemblance to the beating of a very bad drum. The foreigners have likewise what they call *le tremblant*. It makes the whole organ sigh and sob most dolefully, and is therefore used at funerals. There is one of these *tremblants* in the organ at the (greater) German chapel in the Savoy, an instrument that well deserves the notice of the curious for better reasons than this.§

* A French name for a flageolet.

† That is, crooked horn.

‡ From the Spanish. What this instrument was we learn from "Quixote," lib. vi., cap. 26: "Entre Moros—se usa—un genero de Dulçaynas que parecen nuestras Chirimias."

§ When a note or two is held on in the bass, and full chords are struck staccato in the treble, the best organs (even Father Smith's) are apt to sob in this manner, and from the same cause. No instrument can be more free from this and every other inequality in the force of the wind than this organ in the Savoy. It has

They who desire more particular information may consult the "Harmonics" of Mersennus (in French 1635, or in Latin 1648), and the "Facteur d'Orgues" of D. Bedos among the "Description des Arts et Metiers," lately published at Paris.* But to return.

With regard to those points which concern organs of every size, it may be observed that the organ-builders had formerly a custom of leaving out two or three of the deepest notes in the organ, making what they call short octaves. Thus they saved themselves the expense of many large pipes, but robbed the organ of those notes which are its greatest glory. They likewise made their organs a note or two above concert-pitch, by which means all the pipes were reduced in size. But a man of credit will not do so. If an organ was to be erected in St. Margaret's Church, its pitch should by all means be made to agree with that of the bells, so that if the organ should begin before the sermon bell is ceased they need not be at variance. So noble a bell would add to the harmony of the organ.† This would require no expense. The organ-maker has only to take the pitch of the bell, and accommodate his note D to it. 'Tis true, he cannot do this and put off a second-hand organ (of another pitch) for a new one.

Nothing with precision can be said about the case, unless the materials, dimensions, manner of framing, number and nature of ornaments were specified. The taste of the common organ-builders in this respect is most wretched, or, rather, they have no taste at all. They usually retain some mean joiner in their pay, who makes all their cases in one form, and they never regard what, if it be but of a proper size for their work. Their credit is from the musical part within; outside beauty they utterly despise. A gentleman in this neighbourhood, of distinguished taste, not chosing to be directed by these ignoramuses, had an organ-case made exactly after the pattern of that in the university church at Cambridge. That, and the other

pedals to the last twelve notes and their semitones. Most foreign organs have two of these *tremblants*, *le tremblant-fort* and *le tremblant-doux*. It is the latter of these and the *voix-humane* together that imitates in so remarkable a manner the common ballad-singers with their ditties, to the great admiration of our travelling gentry.

* We are apt to be astonished at what is told of the immense size of the foreign organs, which have always four rows of keys besides pedals; but when we are informed that these keys go no lower than CC, and that the ranks of the larger pipes are not completed to the bottom, the wonder ceases. In fact, these great organs are filled with nothing but a repetition of the smaller and less harmonious stops, and some others that are mere whims. Neither have any of these foreign organs a swell. See the description of that in the abbey of Weingarten, by D. Bedos. This organ has in it 6,666 pipes. The whole number of stops is sixty-six, among which are the fiddle, the drum, the bells, the cuckoo, the nightingale, and the roaring of the sea. *Risum teneatis?*

† In this church is the noblest peal of ten bells in England, without exception, whether tone or tune be considered.

great organ in the chapel of Trinity College there, are perhaps the most elegant patterns in the kingdom, the one of a single, the other of a double case ; yet it must be acknowledged that a maker cannot go out of his usual way of working without great loss. A plain case, sound workmanship without ornaments, at least, without such as are absurd or ridiculous, is all that can be procured without extraordinary expenses.*

W. L.

[1806, *Part II.*, p. 1125.]

I have resided for many years in one of the most populous and genteel parishes at the west end of the town, and during that time I have regularly attended the parish church, where the service is performed with great decorum, with the exception of the musical part, in which, I am sorry to say, we are miserably deficient. The organ is a very fine one, and a gentleman of great eminence in the musical world is our organist, but he unfortunately seldom or never attends. In this, I believe, he is not singular, for it has become too much the practice now for organists to send their pupils to officiate for them. I am perfectly aware that practice is necessary in order that their pupils may make progress in their profession, but they certainly ought to practice on the church organ at a time when the church is empty, and not to annoy the audience with their bad playing.

It is the custom, I believe, in all churches where there are organs to have what is called a voluntary played either when the clergyman enters the reading-desk, or immediately before the lessons, which latter is the custom in our church. This has without doubt been done to give additional grandeur and solemnity to the service of the church, and when music suitable for the occasion is played it certainly has that effect ; but I do not think that marches, country dances, overtures to operas, and pieces of that sort ought to be performed in our churches. Such music our organist, or, rather, his deputy, very frequently introduces ; and I am really astonished that our worthy rector does not put a stop to this, which in my humble opinion is a very improper practice.

I had almost forgotten to mention that the singing-psalms are now hurried over in a very careless and indecent manner, and the congregation and the charity children can sometimes scarcely keep pace with the organist. This is a late improvement, to the propriety of which I cannot by any means subscribe.

* The old organ at Lynn had on it a figure of King David playing on the harp cut in solid wood, larger than the life ; likewise several moving figures which beat time, etc. This is an old practice, and alluded to by Dr. Donne :

“As, in some organs, puppets dance above,
And bellows pant below, which them do move.”

Some modern organ-builders (perhaps in complaisance to an absurd canon) set up the royal arms, and we see the British lion, with goggle eyes and shaggy mane, grinning enough to fright all the congregation.

Should these few hints, given by one who is a sincere friend to the Established Church of England, and the decent performance of her service, be thought worthy of insertion, they may perhaps meet the eye of those who have the power of correcting the abuses complained of, both in the parish alluded to, and wherever similar abuses may exist.

A CONSTANT READER.

On the Antiquity of Church Towers and Bells.

[1834, *Part II.*, pp. 359-362.]

Church bells were first employed by the Greek Church at Constantinople, where a tower was erected for a set of them given to the cathedral of St. Sophia by a doge of Venice in the year 865. But among the Latins, tintinnabula, a smaller kind of bells, were employed much earlier than this on various domestic occasions, and in certain pagan rites; though not for summoning the people to their temples, as it does not appear that any of these buildings, even when converted into the basilical churches of the early Christians, had either towers or turrets, or any contrivances for hanging bells. When, however, in aftertimes these instruments were held essential to the superstitions which so soon contaminated Christianity, the poorer churches without towers had their bells suspended under open arches in the upper portions of their western gables, as we frequently find in Normandy and Wales, in Scotland, and many northern English provinces.

The earliest notice of large church bells in France is not before St. Ouen's time, in the sixth century. In England *nolæ* were used as early as the fifth century, and Bede informs us that *campanæ* were employed at the funeral of Abbess Hilda in 680; and ten years afterwards the art of making them had so advanced, that Croyland Abbey then possessed a peal of bells whose sounds were regulated to the diatonic scale of music; but whether they were sounded by machinery, or by striking them with hammers, or by the present mode, which I believe is almost peculiar to this country, would be an interesting subject for inquiry.

Warton asserts that "towers were not always intended for bells," but as *louvres* to give light to their inside, and therefore were originally open. But surely the few small windows of our earliest church towers do not warrant such conclusion. On the contrary, it was the desire of their builders to exclude any but "a dim religious light"; and partly on this account perhaps, when the larger windows of subsequent styles came into fashion, stained glass was more extensively employed. We ourselves would rather say, that if the early towers were so left open, it was intended that the bells within them might be heard at a greater distance than they otherwise would be if suspended in a close building, or at a lower elevation; or, if these towers were

ever used as lanterns, as some smaller towers undoubtedly were, that their light might thus be more widely diffused.

Eadmer, the Anglo-Saxon, describes the primitive cathedral at Canterbury, which he denominates a Roman edifice, as a cross church having towers on both its transepts. St. Wilfrid's Church at Hexham, erected in the seventh century, seems also, from the account of it by Richard of Hexham, to have been of crucial plan, but with a central tower, so common to the larger buildings of succeeding ages. These early towers, however, were very low, little higher, indeed, than the ridge of the roof, until the reign of Edgar, when they became more elevated, and were looked upon as ornamental. In the crypt of St. Denis, the work of Dagobert in the first part of the seventh century, is a column with a capital, on which is rudely sculptured the representation of one end of a church flanked by two low towers.

Let us now advert to the use and origin of that beautiful constituent of almost every modern ecclesiastical structure, "the heaven-directed spire." It is not, we think, unlikely, that in many situations spires were erected for land-marks, as at Salisbury, and in low maritime counties, as in Lincolnshire, where they abound likewise as sea-marks. Although towers or flat-roofed, lofty buildings were common in the dry climates of the east and south of Europe, especially in Italy, where it was customary in the fourteenth or fifteenth centuries for the nobles foolishly to outvie one another in the loftiness of their respective towers, spires are probably of northern origin, and at first were nothing but the high-pitched roofs of towers, which, in latitudes subjected to heavy falls of snow, were there found necessary to prevent its lodgment on them.

From towers rectangularly shaped, these humble, unaspiring spires were pyramidal, and, we believe, invariably of masonry as in the example now before us; while upon circular towers spires would generally assume the form of cones. Their octagonal and polygonal shapes and their beautiful open structure were adopted when their utility became subservient to their appearance, and when the desire of their ingenious architects to make them very lofty rendered it necessary to their stability that they should be as light as possible, the octagonal plan requiring less space and less material than any other form except a circle. On this account the early lofty spires were framed of wood, and cased with wooden tiles or shingles, scindulæ, although often with lead or tin, and sometimes with gilt-bronze tiles, as were many of the earliest French churches. The globe and cross, or vane or weathercock, were then, as now, the usual termination of the spire, but occasionally a figure of the saint to whom the substructure had been dedicated was honoured with this pre-eminence "to point the path to heaven."

Of Norman pyramidal spires, England cannot now produce one single specimen. The towers of Southwell in Nottinghamshire were

once surmounted by two such spires; and Rochester Cathedral, before the innovation of Mr. Cottingham, presented to us a venerable, low plain spire covered with lead, which, though not perhaps of Norman date, was probably coeval with its base of early English structure. Low conical cappings are still also to be met with on the tops of turrets, as fortunately yet at the west end of the interesting building just alluded to.

Mr. Bentham has stated that the first spire built in this country was that of old St. Paul's, and Dugdale says a clochier, or tower for bells, was finished there about the year 1221. But whether he alludes to a detached campanile which stood in the northern part of the churchyard, and was pulled down in the time of Henry VIII., or to the spire which surmounted the central tower of old St. Paul's, it is not easy to determine. If we may credit the graver of Hollar, this spire, the highest in Europe, was octagonal, and appears, if coeval with its tower, which has the lancet windows of the thirteenth century, to have been equally subjected with the south door and other portions of the old foundation of King Ethelred to the barbarous incongruities of Inigo Jones and his coadjutors in the expulsion of our estimable English architecture.

We will now proceed to a more particular description of our subject. On herring-bone work we have sufficiently treated in a former paper; and as to the position of the tower of Anguernay Church, although the various positions which towers occupy is a matter of much interest, and may be perhaps incidentally considered in a future communication, we shall here only state that it is situated on the south side, at the junction of the nave and chancel. Its total height is nearly four diameters, and it is of four rectangular receding stages or stories, each upper stage being somewhat less than the stage below it. The lowest stage is of herring-bone construction, with its usual hewn stone quoins and dressings, and is continued to about the same height as the eaves of the nave and chancel. The second stage is of good masonry, and had a large semicircular, plain-headed window, now blocked up. The third stage has a lofty and well characterized window, divided into two narrow, semicircular, plain-headed lights by a slender column with a large and lofty cushion capital with plain square abacus. This window is not recessed, and therefore without the angular columns, and the outer upper arch under which double-lighted Norman windows generally are, placed. Its jambs and architraves are plain, with the exception of an impost-like projection equalling in height and projection the abacus of the central column. In the fourth stage is a wide, semicircular, plain-headed window. The two upper stages are similarly formed in all their faces, and they are both of masonry, in excellent condition, and have, as usual with ancient Norman edifices, all their scaffold-holes remaining open.

The spire is pyramidal, of little more than one diameter in height,

and is also of regular masonry, each upper course overlapping that beneath it, the lowest course being thus a kind of dripping eaves, but without any cornices. At equal distances, one above another, this spire has on every face three plain quatrefoil lucerns or openings, and its capping-stone is finished with a knob and cross.

On the south side of the base story of the tower is a stopped-up doorway, under a semicircular, plain-headed arch, of which the upper part contains a pedimented lintel, but the east and west sides of this lower story are perfectly plain. The interior of the tower is not, as usual, plastered, so that the herring-bone construction of its lower stage is visible throughout. Another peculiarity in the formation of this tower is that the staircase is a semi-octagonal turret built up within the tower itself, and occupying a considerable portion of its space. The stairs in this turret are of stone, and are lighted by loop-holes, which open to the inside of the tower and not externally. In former times there was a door between this tower and the south side of the chancel, of which the semicircular head and impost mouldings yet remain. . . .

PLANTAGENET.

Church Towers and Spires.

[1844, *Part I.*, pp. 265-268.]

"A tower, to be complete, should be terminated by a spire; every tower during the finest periods of Pointed architecture either was, or was intended to be, so finished; a spire is, in fact, an ornamental covering to a tower; a flat roof is contrary to every principle of the style, and it was not till the decline of the art that they were adopted" (*Dublin Review*, vol. x., 317).

I have placed the above extract at the head of my letter that, so far as the merits of Mr. Pugin are concerned in what follows, misrepresentation may be avoided by the quotation of the very words of the canon, assumed to be promulgated by him, and which appears to have aroused a spirit of controversy in the Oxford Architectural Society, a spirit to be regretted, as in that, as well as some other proceedings which have taken place in that university of late, questions of art and other subjects appear to have been swayed by a narrow prejudice. That the accidental circumstance of Mr. Pugin's religion being different to that of the Established Church should in the present state of feeling in the Church and university cause him to be rejected as an architect, is a subject of regret rather than surprise. Every admirer of the fine arts for their intrinsic merits alone will deprecate the narrow spirit which led to this unworthy rejection, and the more so when he cannot fail to recollect that the greatest of our architects, Inigo Jones, was employed by the court and churchmen without objection to his religion, and that even Laud (and prejudice against the professors of the ancient faith was a failing of the martyred archbishop) employed Catholic sculptors to execute his statues, as well as

a Catholic architect to design his buildings; and, moreover, that in the other university in more modern times Rickman was largely employed without objection to his Nonconformity. Considering all this, he will be apt to conclude that any controversy even upon so harmless a subject as the architecture of spires and towers, which has emanated from a society in Oxford, will not fail to be tinged with the hue of intolerance.

Now, before the publication of the article in the *Dublin Review* above referred to, a similar question had arisen in the Cambridge Camden Society; and here I must pause to say that this institution has from its commencement fairly and dispassionately sought for truth, rather than the establishment or overthrow of any theory, and on this account the results of its deliberations are to be regarded with the greater attention. The question of the finish of church towers had arisen in this society, on its superintending the restoration of Old Shoreham Church, when the point under consideration was, whether the tower, then and still covered with a low pyramidal roof, should retain that covering, or be finished with a parapet, plain or embattled. A paper is printed in the Transactions of the Society, Part II., to which I might refer, as containing nearly all that can be said on this subject; but as the question has been brought before the notice of your readers in a review of the proceedings of the Oxford Society, I am induced to trespass on your pages with some further observations on the same subject.

In the paper referred to, it was attempted to be shown that the spire, in whatever form, and to whatever height it might arise, from the taste or munificence of the builder, was adopted as well from the necessity of a roof or covering to the tower as an architectural finish to the elevation. I feel some degree of satisfaction when I find an architect, possessing so profound a knowledge of Catholic architecture as Mr. Pugin, take a similar view of the subject, and I rejoice to see that the most extended view of the subject confirms the theory. I have little doubt that a close examination even of perpendicular towers will lead to the result that a raised roof, *i.e.*, a spire, is the appropriate finish, and that a platform, if found of coeval date with the tower, constitutes the exception and not the rule.

It will be conceded that every perfect architectural structure, whatever may be the style, must possess an harmonious and appropriate finish to the elevation, such as to leave no doubt that the architect's design had been completed. If four walls on a square plan were carried up to a great elevation, and then abruptly terminated in a horizontal line, the structure would be far from satisfactory to the eye, nor would it appear to be finished; a square tower erected to any height is no more perfect than when the first half dozen courses were laid; whether it is stunted like many of our church towers, or raised to the elevation of the Assinelli, it cannot be called complete

until the elevation is terminated by something that shall appear to be a natural conclusion to the elevation, and show that the design had been perfected. Now, as the walls of a tower more or less incline inwards, they would, if continued upward, in the end unite and naturally form a pointed termination. The architecture of Egypt was essentially pyramidal, and an obelisk, from the inclination of its sides, would have risen into a pyramid if carried sufficiently high. The architect of the Egyptian obelisk was compelled from the size of the stone (for the obelisks were monolith) to terminate the design before it had arrived to this conclusion ; he therefore composed a finish by causing a small portion of each side of the upper part of his structure to incline to a greater degree, and form a smaller pyramid on the top of his design ; if he had not done this he must have truncated the subject, which would inevitably have made it unsightly.

Now, instead of the obelisk, let us view in the same light an English church tower which has no spire. The elevation will be found to be composed of several stages, the upper one (and this will apply to a great number of examples) is the work of an age long posterior to the lower stages ; to this a sort of finish in the shape of battlements is added at a later period, yet still the tower might receive the addition of another story, and still would not appear a more complete design than if it had terminated with the work of the first architect. However lofty the tower might be in itself, it would appear to be truncated, and to require a further addition, as must have struck everyone who has viewed Lavenham and some other Suffolk towers ; but when the tower is finished with a roof or covering of a pyramidal form, whether low, as in Old Shoreham and the old Norman towers, or raised up into a lofty spire as in the ancient steeple of Rochester Cathedral, and in a vast number of country churches, the eye is satisfied the architect has evidently completed his design, and it is evident that nothing further was contemplated or is required ; a natural and easy termination is made to the structure, and at the same time one that as a roof possesses the merit of utility. Old Shoreham tower is evidently a complete design ; the bull's-eye windows below the eaves of the roof are necessary to admit light into the interior ; they would have been out of place if the elevation of the square tower had been designed to be increased ; true, a lofty spire might have been raised on this tower in lieu of the present covering, but a battlement would manifestly have been injurious. Broadwater Church, in the same county, originally had a similar covering ; this has been removed and a battlement added, giving a most clumsy appearance to the structure, and destroying most effectually the pyramidal principle on which every cruciform church is designed.

A review of spires in this country will show that the double object of a finish to the elevation and a covering to the structure was the aim of the architect. The oldest spire I know in this country is that of

Sompting, Sussex, where the uprights of the four walls of the tower take the form of gables, producing eight points, from which rises a low octagon spire of stone. This example is, I believe, unique in England, and, differing as it does in form from every early spire, it exhibits the same intention—an harmonious termination and a roof. Pursuing the investigation to spires of a more usual form, and of more recent date, it will still be seen that in all ages of their construction, and whether of stone or timber, and however elevated, the original intention and real use of the structure was never lost sight of, although in later examples the first idea was rendered less apparent in consequence of the union of the spire with the tower being masked by a battlement, an unequivocal symptom of incipient decay in taste. The original spire was a low pyramid; the first improvement on this was the raising upon it an octagon pinnacle, not lofty in itself, and whose base was less than the square roof; from this arrangement arose the hipped spire, which covers a great majority of our church towers, and which originally was the finish of a greater number; it is very common in Kent, and was seen in the most improved state on the ancient spire of Rochester Cathedral. Of its lowest form, Mickleham Tower, Surrey, is a specimen. Although the examples to which I have referred are built of timber and covered with shingles or lead, the same form was constructed in stone, as in several Lincoln spires, and a fine modern specimen is to be seen in the new Camberwell Church, where a very lofty and slender spire still retains the type of the early form to which I have referred.* True it is that spires of the decorative period, in consequence of the base being encompassed by a parapet or even a battlement, seem to the eye to have lost the original type of a roof; but a close examination of the structure will always show that, in fact, the same principle of design prevailed to the last, and that, although for the sake of making a passage around the base of a spire a parapet was constructed, it forms no essential part of the design, and only masks (and that not intentionally) the actual construction of the spire. There are many spires in this country constructed after the decorative period of English architecture had ceased; Louth is a late example, and many of the smaller timber spires of our country churches may be of a still later period. It is true that the spire, taken in its common application, declined after the decorative period; the lofty stone spires of that age, from their expense, could be only erected where liberal benefactors arose; in the vast majority of country churches the expense of such a termination to the church tower forbade its erection, but the idea of a spire was never forgotten altogether, although it rapidly declined

* I regret having somewhat hastily stated in a recent communication that the tower was not to have a spire. I am pleased to correct this by saying that the good taste of the parishioners led to the adoption of the spire, and so completed a church of which Surrey may be proud.

from its high altitude, and as the builders were unable to cover the entire area of the tower with a spire, it was retained as a mere ornament, as in Watford, St. Alban's (most needlessly destroyed), and numerous Hertfordshire churches. In many churches in Suffolk and Essex it became a mere pinnacle, as at Sudbury and Boxford; and in some instances a small spire was placed on the staircase turret at the angle of the tower, as was formerly to be seen at Cobham, Kent. It always lingered about every design, until at length, when church architecture verged to decay in the Tudor age, it sank down to its primitive form, the low-pitched roof of the Norman tower, and rendered less striking from its being surrounded by a parapet; but the point of the shingled or tiled roof, generally surmounted by a weather-staff, may be seen peeping over the battlements in many churches in Kent and elsewhere. At Waltham Abbey, built since the dissolution, the apex of such a roof bears a cross. Thus, architecture in its old age returned to the same form (the square tower and low-pointed roof) which had marked its infancy. But it never lost sight of this primitive feature—the tower with its pyramid—plainly showing that the architect would have raised the roof to the altitude and dignity of a spire if his funds would have permitted.

This, then, is the history of the spire: first, it was the low roof of a square or round tower; then a lofty pyramidal roof of stone; afterwards, the same roof improved by the taste and liberality of the fourteenth century (the most magnificent in church decoration of all the ages of faith), until it arrived at that state of perfection beyond which it could proceed no further. It then rapidly declined to its former humble elevation and mere utility.

It may be objected that there are undoubtedly many square towers throughout the country of early date which are terminated by parapets. There can be no doubt entertained by anyone viewing these towers that they are unfinished and incomplete. The most unpractised eye cannot fail of being struck with their want of an appropriate termination. From the examples which remain of such towers still possessing their ancient superstructure, and from the certain knowledge that a vast number which are now seen without spires once possessed them, it may be fairly concluded that those which are destitute of such a termination either once had it, or have been left unfinished by the architect. Winchester cathedral has a low square tower; is it not the opinion of several architectural critics that it is unfinished? Romsey and St. Cross are manifestly in the same situation; the original architects of these churches left the spire to be added at a future time. St. Magnus's Cathedral in the Orkneys possesses its pyramidal roof; and Chichester, which, as left by the Norman builder, would have appeared like Winchester, received in the succeeding century a lofty and beautiful spire. Peterborough has the low Norman central tower, but your architectural readers will not fail to remember the

beautiful design of John Carter* for the completion of this truly magnificent abbey, which, if it had been finished as that design proved it ought to have been, would in itself have possessed the finest group of spires perhaps in the world. No one who has seen Wells Cathedral would imagine that its towers were finished structures; but if he turns to Lichfield, all doubt, if ever he possessed any, of what the termination of the towers of the former cathedral were intended to be, will have vanished. Westminster, again, has a very unfinished look, in consequence of the low tower which some modern architect has added to the roof; the original architect did not intend that his church should have a spire, so he built no tower—a tower without a spire never entered into the ideas of an ancient architect.

I have little doubt that not only ancient church towers, but even those appertaining to secular structures, were finished with the same appropriate covering. Judging from ancient MS. illuminations, and some actual specimens on the continent, there is little doubt that the gates of York, and the Norman towers of Bristol and Bury, had similar terminations, and that what appear like embrasures in the latter design were channels to throw off the rain.

It is remarkable that the idea of incompleteness is popularly expressed in Lincolnshire by the term “stump,” applied to the highest tower in England; but when a lofty tower without a spire is viewed from a distance, the term will be considered appropriate, not as expressing the lowness of the structure, but its apparent want of completeness.

But as this letter has been extended to a great length, I will shortly allude to a class of towers which once possessed spires, but have none at present; and here I ask your readers to search themselves for evidence of the position now contended for in the great number of towers which are now to be seen finished with battlements and lead flats, and to inquire how many of these towers once possessed their appropriate finish. Durham, Lincoln, Ely, and Carlisle Cathedrals are now without spires; all of them once possessed such a finish or were designed to receive them. Bodmin in Cornwall, Trumpington in Cambridgeshire, Stone in Kent, and Bletchingley in Surrey show but little indications of their former lofty spires; yet, spite of their present appearance, it is undoubtedly true that they originally were thus appropriately finished. Meopham Church, Kent, a few years since had the base of a spire on the tower;† to see it now, with its battlement and parapet, might lead many to imagine it never had any other finish; and Camberwell new church not a twelvemonth since might by mischance have been completed with a square tower, and if the liberality of the parish had not allowed Mr. Scott to have completed his design, some future Oxford Society would have contended

* *Gentleman's Magazine*, lxxxiv. ii., frontispiece.

† View in *Gentleman's Magazine*, vol. lxxix., p. 513.

that his church was never designed to receive a spire, and that it was quite perfect without one. I ask your antiquarian readers to review and examine every tower which has no spire, and when he sees in how many cases such a finish has been removed, and in addition sees that many churches once possessed spires, of which the present state of the towers give no indication, I think he will not fail to arrive at the conclusion that every church tower was originally built to be terminated by a spire of some sort or other.

Yours, etc., E. I. C.

Notes on Mediæval Mosaic.

[1863, *Part I.*, pp. 267-282.]

There are three great divisions of Italian mediæval mosaics, viz. :

1. The *Opus Alexandrinum*, made of hard marbles and used for floors ; sometimes, but very rarely, small portions of *Opus Vermiculatum* appear in conjunction with it.

2. The *Opus Grecanicum*, which is little more than No. 1, only the tesserae are made of glass, and it is occasionally found, as in Sicily, with a mixture of hard and precious stones, such as porphyry, jasper, etc. It is used to decorate church furniture and the lower parts of walls. The term of *Opus Grecanicum* is sometimes applied to the *Opus Alexandrinum*, but it is perhaps as well, for the sake of clearness, to confine it to geometrical glass mosaics set in marble. The base of St. Edward's shrine and the tomb of Henry III. at Westminster Abbey are examples of this sort of work ; while the pavements before the high altar of the same building and in St. Edward's chapel are excellent illustrations of *Opus Alexandrinum*.

3. *Opus Musivum*, or figure mosaic proper, where animals, foliage, and figures are executed by means of tesserae made of opaque coloured glass. Very many of the Roman churches possess apses decorated in this work, and it is used to cover the whole of the interiors of St. Mark at Venice, the cathedral at Monreale in Sicily, and the Capella Reale at Palermo. One or two heads executed in this manner are to be seen in the Brompton Museum, but the art has not as yet been applied to any actual building in this country. However, a beginning is to be made at Windsor, Mr. Scott having secured the services of Signor Salviati.

OPUS ALEXANDRINUM.

The principal materials used are :

1. The white marble in which the tesserae are set, which is generally the common sort afforded by the country, and has often dark veins in it. In Sicily we find cippolino used, and with the very best effect. Cippolino has been identified with the *Marmor Carystum* of the ancients ; it is sometimes called the onion stone, from being

delicately veined with light green like an onion. Most readers will remember

“Old Gundulph with his paltry onion stone,”

in Browning's wonderful poem of “St. Prassade.” At Westminster, where there was no cipolino or other white marble at hand, Odericus had to use Purbeck.

2. The porphyry, which was, and still is, obtainable in Egypt. The quarry was near the town of Porphyrites, not far from the Isthmus of Suez. Little or none appears to have been imported in the Middle Ages, the columns and decorations of pagan edifices furnishing a sufficient quantity: thus in the royal palace at Palermo there is a column which is half sawn through in three or four places at the distance of $2\frac{1}{2}$ inches from each other, evidently to form circles for pavements. Ancient columns were found particularly useful for this purpose, inasmuch as when once cut into slices the circles were formed ready to hand without any further trouble. Porphyry was quarried in very large pieces, so that very considerable works in it have come down to our own time; such as the columns in the Baptistery of Constantine, and the tazze in the Vatican and Museo Borbonico, to say nothing of the sarcophagi of St. Helena and Constanza. Both it and the serpentine are exceedingly hard and difficult to work, insomuch that it is generally believed that no works of sculpture were executed in it during the Middle Ages; but the regal monuments at Palermo quite do away with this supposition. The colour is a fine dull purple red, covered with minute white specks.

3. The serpentine is also derived from the spoils of antique buildings; the ancients called it *Lapis Lacedemonius*, and obtained it from Mount Taygetus, in Laconia. It is found in the form of nodules on the surface of the ground; these nodules are comparatively small, so that it is very rare indeed to see a slab of any considerable size, either in a pavement or elsewhere. Two very small columns are, I believe, to be seen in the Baptistery of Constantine, and an oval slab, of some 4 feet diameter, in St. Lorenzo Fuori le Mura, but these are quite exceptional; it must, however, have been procured in large quantities, for we observe quite as many tesserae of serpentine as of porphyry. It is almost needless to say that it is of a fine dark-green colour, with oval-shaped spots of a lighter tint.

Of course it must be distinguished from the modern serpentine, which is quite a different affair. Mineralogists also tell us that in reality both it and the porphyry are simply varieties of the same stone.

4. *Giallo antico* is also employed occasionally, but not in any great quantities, in the *Opus Alexandrinum*. It is a fine yellow colour, with veins both lighter and darker. It was formerly called

Marmor Numidicus, and came from the coast of Barbary. The Sienna marble is somewhat like it.

5. Palombino, or lactemusa, is a fine hard marble of an opaque white colour, like milk. It is much employed in all varieties of mosaic, but always as small tesserae, and never in pieces of any considerable size; occasionally fine white Greek marble is substituted for it: it answers very well to Pliny's description of the Marmor Coralicum, which came from Phrygia. A variety of it is found near Assisi. Palombino is the Roman name, and lactemusa the Sicilian: the latter quality is procured from Segesta, and is still used in the repairs at Monreale.

HOW THESE MATERIALS ARE EMPLOYED.

The white marble is used in strips, which are jointed for the most part at right angles to the figures of the pattern, like tracery. The tesserae, or circles of coloured marbles, are placed between these strips.

The coloured marbles are employed mostly as tesserae, which are of all shapes and sizes; generally speaking, they take rectilinear forms. Very often, however, we find them in large pieces of about 6 inches square, and they also take various shapes when required to form the eyes of circular figures.

The Opus Vermiculatum of the ancients, which was composed of very small tesserae, so arranged as to form figures, etc., is exceedingly rare in mediæval pavements; it does, however, occur occasionally, as in the two knights of the thirteenth century in the pavement of St. Lorenzo Fuori le Mura, at Rome; in the monumental slab of one of the generals of the Dominican Order in the church of St. Sabina, at Rome; in the emblems of Italian cities in the cathedral at Novara; and in the remains of the pavement of the now destroyed cathedral at Vercelli. This latter was a most curious example. From the few portions which are still preserved in the entrance hall of a private house, we see that it was executed in black and white marble tesserae only; the date must also be very early, for the soldiers wear mail armour and have nasal pieces to their helmets.

It is a great mistake to suppose that the whole area of a Roman church was covered with rich interlaced work, such as we see at Westminster. On the contrary, it was only the centre alley and the parts adjacent to the altar which were thus ornamented. The rest of the area was divided into rectangular spaces by means of strips of the white marble, filled up with large 6-inch tesserae. The rectangular spaces of course vary in their dimensions, as they are set out to follow the lines of the architecture, but they usually run from 2 to 3 feet wide by 4 or 5 feet broad, the width of the white marble borders being about $9\frac{1}{2}$ to 10 inches. It is very rare to find the whole rectangular spaces included by these strips of white marble entirely

filled up by the large 6-inch tesserae, for in that case it would almost come under the head of Opus Sectile; on the contrary it is so arranged that only every other figure should be of this large size, the intermediate ones being composed of the small tesserae. Again, the large tesserae are generally white marble or giallo antico, while the small are, as usual, of porphyry and serpentine separated by the palombino. Another contrivance was to make the larger ones in the form of octagons or hexagons, so that the intermediate spaces should be comparatively small, and thus less of the coloured and more valuable work required. The arrangement of the great tesserae of course depends upon the same laws as simple diapers.

The pavements of the central alley, the sanctuary, and the more sacred portions of the church are divided into a series of large rectangular compartments, which are filled with various figures, generally combinations of squares and circles, formed of a double line of marble about $4\frac{1}{2}$ inches wide with 4 inches of mosaic between them. (The chromo-lithograph in the November number of the *Gentleman's Magazine* for 1861 shows this very clearly.) All these figures regularly interlace with each other by means of the marble outlines, and the void spaces at the sides are filled with a mosaic diaper.

The centres, which are either squares or circles, consist of large pieces of serpentine, porphyry, granite, or any other hard marble, surrounded by a border of mosaic between it and the white marble outline. If the centre is large this border becomes very small, but it rarely in any case exceeds the $4\frac{1}{2}$ inches, for should the eye or centre piece be too little, another but lesser circle of white marble with another circle of mosaic is added. When sufficiently large pieces could not be procured for the eyes, a compound figure was used, care being taken to mass the large pieces in the centre or at the sides. The Westminster pavement is an excellent example of the use of these compound eyes. Odericus evidently had not the means of bringing over large pieces of marble, and consequently we find all possible varieties in the eyes of the circles.

It should also be noticed that several as we now see them are of very doubtful authenticity, especially those in the middle figure, the centre one of all being evidently a restoration, and perhaps taking the place of an engraved brass plate. Odericus also introduced another innovation in his Westminster pavement, and that was the insertion of brass letters into the Purbeck borders of his patterns. In some parts one or two of them still remain, but a continuous case-ment in other situations would rather point to a mediæval restoration on continuous pieces of brass.

The principal figures used for the alleys and external borders which occur in large figures, as at Westminster, are circles interlacing with each other or with squares (see Nos. 1, 2); but for filling

up the great rectangular spaces there are various combinations of circles, squares, and lozenges (see Nos. 3, 4, 5, 6, 7, 8, and 9); thus small circles can be placed at the sides of squares, or lozenges, or triangles of circles; in fact, there is no end to the variety of the patterns.

If the centre of a compound figure comes out too large, as at Westminster, another compound figure is inserted. The exterior border which generally surrounds a large figure (see Westminster again) sometimes forms an integral part of it, but more often it is kept distinct, so that when the figure touches there is a double space of marble.

The usual way of arranging the pavement of a small church was as follows: A band 4 feet 3 inches wide, of interlacing circles, or circles with squares, runs up the whole nave, and another similar band runs between the side doors and intersects it; at the intersection is a square filled with a compound figure. The choir is filled with other figures enclosed in squares and filling the whole width, while sundry smaller ones fill up the space round the baldachino. All the rest of the area of the church is divided into parallelograms, filled in with the patterns before mentioned, composed in great part of large tesserae, and containing comparatively very little colour. The church of Sta. Maria in Cosmedin, at Rome, is an excellent example of this arrangement (see illustration). The pavements of the larger churches only differ from those of the smaller in being much richer and more subdivided, and although the central band of intersecting circles which runs up the nave is always to be traced, it is broken up by several insertions of larger rectangles containing figures. Other figures are also introduced among the parallelograms at the side, and at the altar end the whole mosaic becomes finer and more complicated.

In Rome the space between the columns of the nave is kept plain, but in Sicily this is not always the case. An inspection of the pavement of the Capella Reale at Palermo shows us that there are two distinct styles of work in it. One is the *Opus Alexandrinum*, and may perhaps be a restoration, and the other is distinctly Moorish in design, and is probably the original work.

The patterns formed by the tesserae are nearly the same in the *Opus Alexandrinum* and in the *Opus Grecanicum*, except that curved forms are much less frequently found in the glass on account of the difficulty of cutting them.

The same laws apply to these patterns as to diapers, viz., that a number of recurring forms are placed together, and a slice of this diaper forms the band of mosaic placed between the two pieces of white marble. Of course, when the border is curved the centre is thrown inwards, and the lower forms compressed, as in B. See details of Westminster pavement.

The principal forms of the tesserae are :

1. The square and lozenge, which can be infinitely divided into smaller squares, or into triangles, as in I. S. U.

2. The parallelogram, which is usually employed in conjunction with others so as to form the cross saltire, as at B, G, and A. It may also be considered as forming a border to other forms.

3. The right-angled triangle, formed by drawing diagonal lines from the corners of the square. It is divided into smaller right-angled triangles by bisecting the sides and drawing diagonal lines between the points thus obtained, as at A.

4. The obtuse angled triangle, formed by drawing lines from the centre of a right-angled triangle to the angles. This form occurs at R.

5. The acute-angled triangle as found at E.

6. The hexagon. This is a very favourite form, as it easily admits of being subdivided into triangles. If we find the centre and draw lines thence to the angles, we get six equilateral triangles ; if we draw lines between every other triangle, we obtain one large equilateral and three smaller isosceles triangles ; and if we do the same with the remaining angles, we obtain the form commonly called Solomon's Seal ; which again is capable of being almost infinitely subdivided into all the previous geometrical figures. Several of these may be seen in the Westminster pavement.

7. The octagon is also used, but far less frequently than the hexagon, which offers superior geometrical advantages.

8. The circle and its parts are also by no means uncommon, but in bands it is very rarely used unbroken. The most usual was to divide it, as at O and P, filling up the centre with smaller geometrical tesserae. Another plan was to cut it into halves and reverse it.

9. The drop form, which may also be considered as somewhat belonging to the circle, is frequently employed as a border running round the eyes of circles.

The above are only a few of the more usual forms, for almost every geometrical figure is capable of being worked up into some sort of a pattern. It is much to be wished that some one would follow Abbot Ware's example and give us a pavement of *Opus Alexandrinum* in one of the new churches of which we are building so many in the present day. Not that I for one moment should wish to see antique columns and pavements cut up, but I would rather desire the porphyry to be fresh quarried in Egypt, and the serpentine nodules brought direct from the Morea. In the Middle Ages sea voyages were dangerous and commerce was but a small thing to what it is now, and we therefore have not the same excuse as Abbot Ware had when he borrowed from the ancients. As it is, we have but three pavements of *Opus Alexandrinum* in England, viz., two at Westminster and one at Canterbury. The first, before the high altar at

Westminster, was the gift of Abbot Ware, and executed by one Odericus; the pattern is completely mediæval Roman.

The second is in the chapel of St. Edward in the same abbey. The pattern is an interlacing diaper, and looks very much like the production of an English workman who had the altar pavement before his eyes. From various circumstances I am very much inclined to think the date of this work to be about 1290, when the tombs of Henry III. and Queen Eleanor were erected.

The third pavement is at Canterbury, and occupies the place immediately to the west of St. Thomas à Becket's shrine. From some of the patterns such as imbrications, and from the occurrence of various forms more used in England than in Italy, and also from the insertion of very thin fillets of brass, I am strongly inclined to believe it to be the production of an English workman, using materials forwarded to him from Rome. Unfortunately nothing, I believe, is known concerning the exact date or the workman.

The pavements at Fountains and Ripon have been occasionally cited as examples of *Opus Alexandrinum*, but I believe they are nothing more than a mosaic formed of glazed earthenware, such as we find in Prior Crawden's Chapel at Ely and elsewhere.

GLASS MOSAICS.

As many of the following remarks apply both to the *Opus Grecanicum* and *Opus Musivum*, I have classed them both together under the head of glass mosaics. Glass mosaics are found in Pompeii employed as wall decorations, and in appearance are nearly identical with those of the Middle Ages. They have been used in Italy and in the East from that time up to the present day, and there exist old established ateliers in Rome, Venice and Palermo.

The material is simply a kind of coarse glass covered with metallic oxides, and made opaque by means of oxide of tin.

Blue.* There are two sorts of this, viz., a dark blue and a turquoise blue. They were made by cobalt and copper, sometimes mixed together.

Green, by copper and iron.

White, by manganese, which is employed to heighten and clear up the other colours. In most examples the marble *palombino* is used instead of white glass.

Yellow, by salts of tartar.

Red, like sealing-wax, by a large proportion of manganese.

Black, by equal proportions of manganese and cobalt.

These are the principal tints, and most employed for geometrical

* These recipes I copied in Rome from an Italian work of the last century. Unfortunately I omitted to note the name of the author; I therefore only give them for what they are worth.

ornaments: they are made in small cakes of about 6 inches in diameter and half an inch thick. The various tints required in figure mosaics are got by melting these and a few others together. At the present day the cakes are made at Murano, whence they are exported to Rome and Sicily, where they are melted into the various tints required.

The gold is formed in two ways. A thick leaf of gold is attached to a cake of red-coloured glass by means of a little white of egg; a very thin plate of glass fusible at a low temperature is placed upon it, and the whole put into an oven; in a short time the tin sheet gets nearly fused and penetrates into the gold. Sometimes the upper surface of glass was applied in the form of a flux instead of in that of a sheet.

Silver tesserae are also made in the same manner. The modern gold mosaic has the upper sheet of glass too thick and too pellucid. In old work the impurities of the upper sheet vary the surface of the gold. Messrs. Powell, of Whitefriars, have made some gold tesserae which are quite equal to the old.

The apparatus for making the tesserae out of the cakes is simply a piece of iron, like the thin part of a large hammer inserted into a stone base. The workman holds the cake of glass on this and strikes it with a hammer, the counterpart of that blow, excepting that it is fixed into a handle. If the upper hammer strikes the glass immediately over the lower one, the fracture is clean and straight. Of course, very considerable practice is required to obtain this result. Every bench is also provided with a small wheel and sand, to grind down any obstinate tesserae.

The wall, or compartment, to be filled up is first of all covered with a coating of plaster; the thickness of this varies, but even on large walls it seldom exceeds an inch and a quarter. The whole depth of surface intended to be occupied with the tesserae is then made out with plaster of Paris: upon this latter the pattern is drawn, and the artist cuts it away and inserts the tesserae as the work proceeds. I suspect that in the geometrical mosaics the most important pieces were inserted first of all, and that the smaller ones took their chance. In old work the tesserae appear to have been simply inserted in plaster of Paris; but at the present day a composition of linseed-oil, wax, and plaster of Paris is used instead; the advantage of it is that it allows of the tesserae being altered during the day; this, of course, is a great advantage in figure-work, but in geometrical mosaics the plaster is quite as good and looks better.

In work removed from the eye the broken parts of the tesserae should be placed upwards; by this means a certain rich tone is obtained by the play of light on the broken surfaces. It should also be observed that in this sort of work the tesserae have no cement between them, but are simply stuck into the plaster of Paris by their

lower extremities ; this, of course, requires the tesserae to be rather longer than in other cases, but by putting the broken side upwards tesserae of any length can be got out of a cake. In work near the eye, on the contrary, the upper or glossy surface is put upwards.

In working figure-mosaics the first and outermost row of tesserae always follow the outline, the rest is filled in anyhow. If a background, the lines of the tesserae are generally straight, and parallel to the horizon ; if it be a piece of drapery or a face, the lines of the tesserae continue to follow the outline as long as they can. In fact, the outlines are followed as much as possible, except in surfaces which are supposed to be flat, such as backgrounds. Thus, in the face the eyebrow is expressed by a line of dark tesserae following the outline, while the flesh above would also have one or two rows, also following the same curve. It is seldom that any tesserae are found in mosaics but those of a rectangular or triangular form.

In *Opus Grecanicum* small chases are cut in white marble, and the glass mosaics inserted with plaster of Paris. The base of St. Edward's shrine, Henry III.'s tomb, that of his children, and a part of a small flat tombstone in St. Edward's Chapel, are specimens of this work existing in England. St. Edward's shrine, we know from the inscription, was finished in 1269, and there is every reason to believe that the tomb of Henry III. was erected sometime between 1280 and 1291 ; the white marble ground, as usual, is supplied by Purbeck, as in the pavements. In Sicily we find the *Opus Grecanicum* divided into compartments by thin Arabic interlacing work of *lactemusa*. Porphyry, serpentine, and sometimes jasper, are used in conjunction with glass tesserae to fill up the spaces thus produced.

There are two most glorious religious edifices in Sicily of which the interior walls are entirely covered with figure-mosaic, viz., the Cathedral of Monreale and the Capella Reale at Palermo. From them, and they are incontestably the most perfect specimens existing anywhere, we obtain a few principles of the art.

The lower part of the building is cased with slabs of cippolino separated by geometrical mosaics. This work runs up to the window-sill, which in both cases is half the height of the aisle. Pictures and figures occur between the windows, round the arches of which run small borders. The sills are plain white marble, but the splays and soffits are filled by a foliage of gold diaper on a red ground. Another border of foliage occurs below the ceiling ; in fact, these borders of foliage are used instead of strings and mouldings.

The pillars of the great arcade are various sorts of marble with white marble caps and bases. The arches are very much stilted, and the abacus has but little projection. They are quite destitute of any moulding, but the mosaic covers every part, and is rounded off at the angles, where rich borders occur ; these, however, stop at the springing of the arch, the space between which part and the abacus of the

column receives a figure or ornament. Another border runs below the clearstory windows, and stories are represented in the spandrils of the arches.

The clearstory is treated very much the same as the aisle, and a very large rich border runs beneath the roof.

Where there is a large space to be covered with pictures, as in the transepts or at the west end, they are arranged into bands by means of borders, and each subject is separated by a window, if there is one, or by a representation of a building, the artists appearing to avoid vertical lines unless prolonging the lines of the architecture.

In the clearstory the figures are very simple, and nearly every one is more or less surrounded by the gold background, for this was as universal with the artists in mosaic as the blue ground was with the painters.

In the spandrils of the arcade the figures are closer together, because they are nearer the eye, while in the aisles, where they could easily be seen, they are regularly grouped, so as to give more colour and less gold; besides, they did not require to be made so distinct.

Again, large surfaces of the gold background are broken up with inscriptions, which give the effect of a diaper just where a diaper would be required without confining the outline, which would have been the case if a diaper had gone all over. If a scene is represented in a house, the house is treated like a sort of open screen, but there is always a quantity of yellow and red about it, so as to assimilate with the background and to throw up the figures.

If the architecture permit, the figures are made larger as they approach the roof.

The flat soffits of arches are filled in various ways: sometimes by a diaper, sometimes by circles interlacing with the border, but placed at some distance from each other. The circles in this case are occupied by a medallion or head, the spaces between receiving a small diaper or foliage. Occasionally figures occur in this position under canopies. It should be observed that where foliage is used it is always shaded, as in illuminated manuscripts.

We can hardly expect to see churches in England like those of Palermo and Monreale. However, a beginning might be made. All that is required in the first place is thick and high walls of common brick, beside a few marble columns; the mosaic might then follow bit by bit. One can hardly imagine a more glorious undertaking than for some energetic clergyman to begin and build a large church of this description in one of the low quarters of London, where it is so much wanted. He might bring up the more intelligent boys of his school—which he would perhaps hold in the ample nave of his church—to learn to execute the mosaics, so that he might cover the walls in course of time.

Our material, as made by Messrs. Powell, is quite equal to the Venetian, if not better, and boys would probably learn the manipulation of the hammers much quicker than grown-up persons. This would lead to a far more happy result than the attempt that is being made to put mosaics into that unhappy and unsatisfactory building, St. Paul's, where whatever may be executed will simply look like a very bright picture, and form no part of the architecture. If, however, anything were really to be done, the first thing necessary would be to chisel off every ornament and moulding of the interior.

W. BURGESS.

On some Church Bells in the City and Neighbourhood of Durham, at Newcastle-on-Tyne, etc.

[1865, *Part II.*, pp. 267-281.]

Having during the course of a residence in the county, and in subsequent visits, taken copies of several ancient and modern bell-inscriptions, it has occurred to me that it may be desirable to place them on record in the pages of the *Gentleman's Magazine*, as some of them possess considerable interest now, and any of them may at some time or other.

I will first point out particularly those which appear to belong to the pre-Reformation period, distinguishing the Lombardics by the use of Roman letters, and the black letter inscriptions by the use of type of similar character. Special points of interest connected with the devices and lettering employed will also be noted, in the hope that others may find them useful for comparison, and in return contribute any information they possess which may be likely to throw light upon their origin and subsequent history.

To begin with the city itself. At St. Margaret's two out of the three bells are mediæval. The first is inscribed :

✠ Vox Agstini Sonet In Abre Dei.

and the second :

✠ Sancta Margareta Ora Pro Nobis.

Both these have the same form of black letter, with Lombardic capitals, the same floriated initial cross (Fig. 1), and the same founder's stamps. The latter consist of a sort of floral device without any apparent significance, but which is frequently met with elsewhere (Fig. 2); and a shield bearing the royal arms (Fig. 3). The same cross, devices, and letters, and the same peculiarities of spelling, are found at Stopham, West Chilton, and Jevington, in Sussex. It is curious that in the south a W is substituted for the V in "Vox."

At St. Giles's, again, two of the bells are ancient. The first has

✠ CAMPANA SANCTI EGIDII.

in small rude Lombardics, and the letter I twice on the sound-bow, which I am not able to explain. The second bell has

✠ sancta Maria ora pro nobis ihc.

very rudely executed.

At Pittington all three are ancient. The first has the whole of the sound-bow broken off, but bears its inscription :

✠ Sca maria ora pro nobis.

in the usual situation. The second bell has

✠ Sca trinitas vnbs dñs miserere nobis.

in larger letters, and with a larger initial cross. Both have the same founder's stamp, viz., a shield with three bells (Fig. 4), found on bells in Yorkshire (e.g., Melsonby, South Cowton, and Kirkby Fleetham), and at Bonby in Lincolnshire, with the same letters as those on the first. At Kirkby Fleetham the name RICHARD PETTE is placed on the crown of the bell, and may possibly be that of the founder. The third bell is a bad casting, and the inscription can never have been wholly legible. The words *sancta marineta* in black letter, and one or two Lombardics of uncertain import, can, however, be discerned. It is worthy of note that the bell-frames here are peculiar in their construction, and probably original. See Fig. 5, and explanation in the *Gentleman's Magazine* for September, 1864.

The first and second at Chester-le-Street are perhaps the most interesting bells that I have met with in the north of England. They appear to have been cast at the same time, being uniform in design and general character. The crown-moulding is peculiar, and of elegant design (Fig. 6). Both have upon them little figures of a sort of dragon (Fig. 7) which I have not met with elsewhere. It may be a founder's stamp, but I think it much more probable that it is a representation of the far-famed "Worm of Lambton." If so, it carries the story back to the beginning of the fifteenth century, for the date of these bells can be pretty nearly ascertained. The first has this inscription :

MAGISTER ROBERTVS ASCHBVRN DECANVS CESTRIE ME FECIT.

and in a line beneath this :

HEC CAMPANA DATA CVTHBERTVS SIT VOCITATA.

The second has

DOMINVS IOHANNES LVMLEY ME FECIT FIERI

HEC CAMPANA PIE DATVR HIC IN HONORE MARIE.

There was a Baron John Lumley, 1405-1421, and a *John de Ashbourn*, Dean of Chester-le-Street in 1409, to whom Robert may have succeeded, though this latter name is not given in the histories. The third bell was recast in 1665, but was probably first cast at the same

time as the other two, for it was given by Bishop Langley, who occupied the see of Durham from 1406 to 1437. The inscription is as follows :

THOMAS LANGLEY EPIS ME DEDIT LAUS DEO PAX ECCLESIE ET SALUS
PAROCHIE CESTRENSI, 1665.

S. O. JACKSON, I. S., C. P., CHURCHWARDENS.

ED. WATSON, MINISTER. S. S.

The last two letters are the founder's initials. They are set one on each side of an impaled shield, which he used as a trade mark;* but I have not yet been able to assign either of them. They are very common in the north, where a similar shield is also found with the initials P. W. The frames here are similar in construction to those at Pittington, but have straight, instead of arched struts.

In the tower of the ancient church of St. Paul, at Jarrow, are two bells. One is quite plain and devoid of inscription or device; the other has

SANETE PALVS ORA PRO NOBIE.

in Lombardics of rude but ornate character, some of them inverted or otherwise misplaced.†

At Stranton, near Hartlepool, one of the bells has

✠ sca maria ora pro nobis.

At Heighington all three are ancient and very fine. The first is a particularly sweet-toned bell. It bears the following inscription :

✠ O mater dia me sana virgo maria.

in fine bold black letter, and with a richly adorned letter O and initial cross (Fig. 8). Also a small figure of Our Lady holding the Infant Jesus in her arms (Fig. 9). I shall have occasion to speak of this bell again in connection with others having similar figures. It bears two shields (Fig. 10), one on each side of the word *maria*, and another (Fig. 11) before *virgo*. Between the rest of the words is an elegant S-shaped stop (Fig. 8). The second bell has, in good Lombardic letters :

✠ TU PETRE PULSATVS PERVERSOS MITIGA FLATVS.

And the third, in the same letters :

✠ PURGATOS AULE CELI NOS IUNGITO PAULE.

Both have between the words the same S-shaped stop as the first.

At Sedgefield the tenor bell—or rather the fifth, for the real tenor never arrived at its destination when the peal was last reconstructed

* On the dexter side two chevronels between three bells; on the sinister side three ewers or lave-pots.

† For an account of Jarrow Church, see *Gentleman's Magazine*, Dec., 1864, p. 675.

(see below), is I think, the most beautiful bell I have yet seen. The inscription is :

✠ *Trinitate Sacra Fiat Hec Campana Beata.*

in black letter, like the first at Heighington, each word, however, beginning with a richly ornamented Lombardic capital, of which Fig. 12 is a specimen. The initial cross is like that on Heighington first (Fig. 8), and it has two shields used as stops in the same way as those above mentioned (Figs. 13, 14). In connection with these shields, Mr. Longstaffe of Gateshead informs me that "William Hoton, he of the brass of 1445 (*not* of 1414, as our historians have it), brings into a settlement of Hardwick, Robert Thornton, Esq., and of Mainsforth, Robert Rodes, Esq. This Roger Thornton, Esq., was son of the great merchant who died in 1430, and was then aged 23. The two esquires never took the estates, and the bell was probably, like other signs of gratitude, the evidence of a thankful sense of favours to be received." This bell has also a trade-mark (Fig. 15), but I am not able to say to whom it belonged. It resembles the first at Heighington in having had the stamp for each word exclusive of capitals, in a single piece instead of each letter being separate. The same stamps of capitals and of the words in the Sedgefield inscription were to my knowledge used at a much later period than that to which these bells belong. *Trinitate Sacra* is common in Lincolnshire and the neighbouring counties in a different form, viz. :

Hec Campana Sacra Fiat Trinitate Beata.

and occasionally the words are arranged in other ways. They are, however, found with quite different trade-marks (Fig. 16), and a sort of square Tudor rose, but are to all appearance from the same stamps. At Scotter the capitals are used as late as 1692, by a founder who does not appear to have had any others of the same kind, but only those originally made for the *Trinitate* inscription. It appears probable that the same stamps of these beautiful letters were in use from about 1430 to 1692. At Pontefract they were on a bell (recently recast) dated 1588, at St. Benedict's, Lincoln, 1585. At St. Nicholas', Newcastle, they are on a bell of about the age of the Sedgefield tenor, and bearing the same trade-mark (Fig. 16).*

These are all the mediæval bells I have examined in the county of Durham, but it may be interesting to some to have together with them a notice of the bells at St. Nicholas', Newcastle, although an account of these, fuller in some respects, by John Ventress, was

* This shield and the square rose are on a bell at Alkborough in Lincolnshire, which has the inscription AVE MARIA in small rude Lombardics, and impressions of coins too indistinct to be identified, but evidently of mediæval character. Such impressions of course only limit the date of a bell in one direction. At Sevenhampton, in Gloucestershire, a Jewish shekel occurs in this way.

printed in the second volume of the "Archæologia Æliana." The first and second bells have this inscription :

RALPH READ, ESQ., MAYOR, FRANCIS JOHNSON, ESQR., SHERIF, 1717,
R. PHELPS, LONDINI, FECIT.

Richard Phelps had the famous Whitechapel foundry now in the hands of Mr. George Mears. Mr. Tyssen ("Church Bells of Sussex") mentions six persons as having been here before Phelps, under whose management the foundry "assumed the importance it has preserved ever since." He cast the great bell of St. Paul's Cathedral, the bells at Morpeth, at St. Andrew's, Newcastle, and many celebrated bells and peals throughout the kingdom. The third bell has the arms of Newcastle and the following inscription :

WHEN THIS TOWRE COVRT TO THIS HEIGHT YOW SEE IT WAS BVILT WHEN
1658, I. H.

It may have been cast by John Hodson, a great London bell-founder at that time. The fourth has :

✠ *Inlcis Sisto Melis Campana Vocor Micaelis.*

very badly executed. The stop between the words is the medallion shown in Fig. 17, and on the crown are four uniform shields (Fig. 18). The same devices are found on a bell at Magdalen College, Oxford, on bells in Sussex, and elsewhere. Before the first word stands a floriated initial cross. The fifth has :

THOMAS MEARS, LATE LESTER & PACK & CHAPMAN, LONDON, FECIT, 1791.

Thomas Lester succeeded Phelps at Whitechapel ; he afterwards entered into partnership with Thomas Pack, and subsequently with William Chapman his nephew, who had been foreman to the firm (Tyssen). The sixth bell bears the following melodious inscription, in which, however, it will be observed that orthography is sacrificed to rhyme :

✠ *San Nicholaius Quans Cunctis Modulamina Promans.*

Here we have an ordinary initial cross with a small S-shaped ornament over it, the larger S-shaped stop as at Heighington, etc. (Fig. 8), the trade-mark as at Sedgefield (Fig. 15), and the following devices used as stops : two very small floriated crosses one over the other, a four-leaved flower (?), a small rose, the two latter on lozenge-shaped stamps. But the most remarkable thing about it is that those words which have capital letters in common with the *Trinitate* and *Q mater dia* inscriptions, viz. S, O, C, have had them done with the same beautiful stamps, while the other words have had to make shift with smaller and much less ornate capitals. Just so again in the bells of 1692 at Scotter in Lincolnshire, the capitals of the former inscription are used in different words, but the founder does

not appear to have had a complete alphabet of them* (see Sedgfield). The seventh bell has the same inscription as the first at Heighington, viz. :

★ O mater dia me sana birgo maria.

It has no heraldic shields, but there are the same small roses and four-leaved flowers as on the sixth, and the same trade-mark as on Sedgfield fifth (Fig. 15). It has the figure of Our Lady, on one side the conventional lily in a pot, and on the other side a figure like a bishop or abbot. The former figure is like that at Heighington (Fig. 9) but all are much corroded by the fuliginous vapours of the town. The same inscription occurs on the second bell at St. Mary Bishophill Junior, York, with the same figures and lily, and these shields between the words : 1. Three crowns palewise (twice), 2. Fig. 11, 3. Fig. 14. The eighth or tenor bell has this inscription :

CUTHBERT SMITHESON, ESQ., MAYOR, WILLIAM ROWELL, ESQ., SHERIFF, 1754, THOMAS LESTER & THOMAS PACK FECIT.

There yet remains to be noticed the great clock-bell, named "the Major," after Major George Anderson, who bequeathed it to the town in a will proved 1831. Mr. Ventress gives an extract from the will, and an account of the casting of the bell by Harrison, who appears to have tried the experiment of mixing brass with the bell-metal ; the result is that the bell is a very bad one, and it is said that the tenor, which is not nearly so large, can be heard at twice the distance.† The inscription is as follows :

PURCHASED FOR THE CLOCK TO STRIKE UPON, AGREEABLY TO THE WILL OF GEORGE ANDERSON, ESQ., 1833. CAST AT THE FOUNDRY OF SIR ROBERT SHAFTOE HAWKS & CO., BY JAMES HARRISON, OF BARTON-UPON-HUMBER, NOVEMBER 23, 1833. (Arms of Anderson.)

This must conclude my account of the bells of Durham and Newcastle, though I am conscious that it is very imperfect. It would have been more complete had I noted down the dimensions of the tenors in all the peals of five or more. The particulars I have preserved will, I hope, prove interesting to some of the readers of the *Gentleman's Magazine*, and may incite to further research in the same direction.

POSTSCRIPT.

At Eaglescliffe are two bells ; one has no inscription, the other has :

✠ SANCTH (b) MAR (f) CH (b) ORA (f) PRO NOBIS.

* On the sole bell at Pilham, in Lincolnshire, is the letter H out of this set standing alone (Fig. 12). This bell has no other inscription, but there is a running pattern of oak-leaves and acorns, and the trade-marks are those found on the later bells with these letters (Fig. 16 and Tudor rose). There is also the shield represented in Fig. 10.

† This bell is grooved by perpendicular parallel incisions all round the interior of the soundbow.

The cross is a plain one, terminating in crescents; the letters are a mixture of Roman capitals with forked ends and Lombardics similarly treated. They are peculiar in character, and are found on several bells in Lincolnshire cast by Daniel Hedderly in the last century. Between the words are these stops: first, a single bell boldly executed (*b*); second, a running stalk bearing flowers (*f*). The writer hopes to have these, together with the cross and letters, engraved at some future period.

At Norton were three bells (now recast) thus inscribed:

A.D. 1607 R.D.

ANNO . DOMINI . 1613 . I . C. (Stop, a rose.)

VENITE EXVLTEMVS DOMINO. SS. 1664.

Shields as on third at Chester-le-Street, q. v.

In Walbran's "Gainford" are the following, from the church there:

1. ✠ SAYNT CUTBERT SAF US VNOUERT.

"In narrow Longobardic characters, each letter being placed on a pannel."

2. ✠✠ HELP MARJ QUOD ROGER OF KYRKEBY [Vicar 1401-1412].

3. THO : SWAINSTON ^{CHVRCH} _{WARDEN} GLORIA IN ALTISSIMIS DEO. 1715.
S. S.
Ebor.

An illegible inscription on the bell at Heworth Chapel (formerly at St. Mary's, Gateshead), is engraved in "Archæologia Æliana," 4to., i., pl. v.

Hutchinson gives this from Barnard Castle:

CAMPANA SANCTI TRINITATIS ET OMNIUM SANCTORUM.

The inscriptions on the old peal at Hexham are printed in Lukis's "Account of Church Bells."

In conclusion I desire to express my obligations to my friends Mr. Tyssen of Brighton, and Mr. Longstaffe of Gateshead; to the former for the loan of blocks for Figs. 2, 17, 18, 19; and to the latter for valuable information.

J. T. FOWLER, M.A.

APPENDIX.

The following Appendix contains all the inscriptions I have been able to obtain; those given above being here repeated in their proper places for the sake of readier reference.

Auckland, St. Andrew, 5.

1. "Venite exultemus Domino."
2. "Cantate Domino canticum novum, 1720."
3. "Gloria in altissimis Deo, 1720."
4. "Laudate Dominum cymbalis sonoris, 1720."
5. "Beatus est populus qui agnoscunt clangorem, 1720."

All have a sort of arabesque device or escutcheon enclosing ^{S. S.} It is very common in the northern counties. ^{Ebor.}

Auckland, St. Helen, 2 (in a bell-gable).

I could not get at them, but was told by the old clerk that one had been recast, and they said it had on it "Good Saint Helen, pray for us."

Aycliffe, 2.

1. "Soli Deo, Gloria, 1664."
2. "Venite exultemus Domino, 1664, I. R., R. S., R. H., R. P." Both have shield used by S. S., as on Chester-le-Street third, *q. v.*

Brancepeth, 6.

1. "J. Warner and Sons, London, 1859."
 2. "Canite tuba in Sion congregare populum, Rector de Branspeth parochiani et alii fieri fecerunt, A.D. M DC XXXII."
 3. "Laudate Dominum in clangore tubæ, Rector et parochiani de Branspeth refecerunt, A.D. M DC XXXII."
 4. "Laudate Dominum in tympano et choro, Rector," etc., as above.
 5. "John Warner and Sons, London, 1859."
 6. "Cast by John Warner and Sons, London, 1859." On side, *incised*: "Presented by Emma, Viscountess Boyne."
- 1, 5, 6 have royal arms and "Patent" on sides.

Chester-le-Street, 3 (all given above).

Darlington, 6.

1. "Lester & Pack of London fecit, 1755."
2. *Ibid.*
3. Andrew Wood, Curate; W^m Hall & Tho^s Darnton & W^m Duck & Jno Brown, Ch. Wardens, 1755. Lester & Pack of London Fecit."
4. "Tho^s Lester & Tho^s Pack of London fecit, 1755. Venite Exultemus Domino."
5. "Andrew Wood, Curate; Fra^s Holmes, Rob^t Westall, Mark Jeffrey, Rich^d Southern, Ch. Wardens, 1761. Lester," etc.
6. "Moneo Georgio Thomson, Ministro ad preces; F. Emerson, R. Wright, G. Crosier, L. Matheson, Guardianis, 1702." (Portion broken out.)

When I first saw these, all except the fourth were lying in the churchyard during the restoration of the tower. I have since seen them at their birthplace, the Whitechapel Foundry.

Durham Cathedral, 8 (from Hutchinson's "Durham").

1. "Camp. Christi & B. Mariæ virginis Chr. Hobson,* artifice Dec. & Cap. Dunelmensis, fieri fecerunt, A.D. M DC XCIII."
2. "Campana S. Margaretæ refecit."
3. "Sit nomen Domine benedictum Dec. & Cap. refecerunt, A.D. M DC XCIII."
4. "Olim Campana S. Benedicti, Fieri fecit R. Tonnor."
5. "Olim Campana S. Michaelis Decanus & Cap. refecerunt, A.D. M DC XCIII."
6. "Olim Campana boni Bedæ Chr. Hobson,* art., Dec. & Cap. Dunelm. refecerunt A.D. M DC XCIII."
7. "Olim Camp. S. Oswaldi quam fieri fecit R. de Dunelm. Dec. & Cap. Dunelm. refecerunt A.D. M DC XCIII."
8. "Camp. S. Cuthberti olim Galalea, Dec. & Cap. Dunelm. refecerunt, A.D. M DC XCIII. T. Comber, S.T.P., Dec., S. Eyre, S.T.P., thesaur., Chr. Hobson,* artifice."

These bells had been cast before by Thomas Bartlett, probably of the Whitechapel Foundry, as appears from the parish register of St. Mary-le-Bow: "Thomas Bertlett (a bell-founder). This man did cast the Abbey bells the summer before he dyed: buried Feb. 3, 1632." Further particulars are most likely contained in the Chapter Records.

St. Giles's, 3.

1. ✠ CAMPANA SANCTI EGIDII. On sound-bow I. I.
2. ✠ sancta Maria ora pro nobis ihc.
3. "Soli Deo gloria, 1640, A. E., R. T., R. C., T. D."

St. Margaret's, 3.

1. ✠ Vox Augustini Sonet In Aure Dei.
2. ✠ Sancta Margareta Ora Pro Nobis.
3. "✠ Jesus be our Speed, Anno Domini 1624, A. T., I. P., R. G."

St. Mary-le-Bow, 1. Not examined.

St. Mary-the-Less, 2 (in bell-gable). Not examined.

St. Nicholas, 5.

1. "Fundatur Dei gloriæ regno Augustissimi Jacobi secunde Nathaniele Epse, Robert Delaval, arm., Prætores Ralph Trotter, Rob. Robson, Ch. Wardens."
2. The same, but with "Episc." and the date 1687.

* Qy. Hodson, as on the St. Oswald's bells. He was a London founder, and recast Great Tom of Oxford, at Oxford, in 1680. The original Tom came from Osney Abbey.

3-5. The same or similar.

All have on the waist the stamp of Thomas Bartlett (Fig. 19), much corroded. It was used by others of his family, which held the Whitechapel Foundry from 1619 to 1704.

St. Oswald's, 6.

1. "Gloria in altissimis Deo. Pex. Forster. A.M., Vic. Christo. Hodson me fecit, 1694."

2. "Pax hominibvs. Pex. Forster, A.M., Vic., I. Evans. Christopher Hodson made me, 1694. I. S., W. H., R. W., C. W."

3. "Devm timete. Pex. Forster, A.M., Vic.; I. Evans, C. Warden. Christo. Hodson me fecit."

4. "Pex. Forster, A.M., Vic., 1694. Regem honorate. Christopr. Hodson made me. Io. Evans, I. S., W. H., R. W."

5. "Pex. Forster, A.M., Vic. Ibimvs in domvm domini, 1694. Io. Evans, Chv. W. Christopher Hodson made me."

6. "Oswaldivs Florem mereor via gesto tenorem. Pex. Forster, A.M., Vic.; Io. Evans, I. S., W. H., R. W., C. W., 94."

All these bells have several impressions of coins of the realm introduced between the words.

The Castle.

A small bell preserved under a glass shade has an invocation in the usual form and in black letter, but the name of the saint is illegible.

Easington, 3.

1. "Jesus be our speed, S. S., 1664."

2. Date 1618 and same motto.

3. Date 1842 and names of Rector and Churchwardens.

(The two last not copied; only slight notes taken.)

Hartlepool, 3. (By Mears, 1819.)

Heighington, 3 (all given above).

Houghton-le-Spring, 6.

1-5. "T. Mears of London Fecit, 1826."

6. "T. Mears of London Fecit, 1826. Rev^d Edw^d South Thurlow, Rector; Ralph Meggison, Sen^r, Thomas Johnson, Ralph Wallace, Rob^t Humphrey, Church Wardens."

Jarrow, 2 (see above).

Morpeth, St. Mary's, 2.

1. "W. B., 1662," and a running pattern of crosses and fleurs-de-lys alternately. Recently bought second-hand in London.

2. "Cry aloud, Repent, M DC XXXV. John Robson Person, William Green, Alexander Foster, Robert Smythe, William Milborne, Wardens." This bell has a gaping crack.

Morpeth, Tower in Market-place, 8.

- 1, 2. "T. Mears of London Fecit, 1838."
- 3, 4, 7. "R. P., 1706."
5. "These 6 bells were given by Major-General Edmond Maine, Governor of Berwick, 1763."
6. "Richard Phelps made these bells, 1706." Coins on this bell.
8. "The gift of Major-General Edmond Maine to the Corporation of Morpeth, 1706."

I suppose the fifth bell must have been recast in 1763.

Newcastle, St. Nicholas, 8 and the clock bell (all given above).

St. Andrew's, 6.

These bells are very difficult to get at or see. The fifth has this inscription: "Chr. Rutter, Fenwick Lambert, Tho. Sheuill, Percival Bell, Ch. Wardens. R. Phelps fecit, 1726." The rest appear to have the same or something similar. All are very wide and flat at the top.

*Pittington, 3 (all given above).**Sedgefield, 5.**

1. "Cantate Domino canticum novum, 1707."
 2. "Laudate Dominum cymbalis sonoris, 1707."
 3. "Te Deum laudamus, 1707. Theophilus Pickering, D.D., Rector; Bryan Harrison, Thomas Smith, Martin Dunn, Richard Smith, Church Wardens."
 4. "Nathanael Lord Crewe, Lord Bishop of Durham, 1707, anno feriæ et restaurationis mercatus maximæ villiæ de Sedgefeild" (*sic*).
 5. ✠ Trinitate Sacra Fiat Hec Campana Beata.
- 1-4 have the crown ornaments and trade-mark of ^{S. S.} Ebor.

South Shields, 6.

- 1-5. "Lester & Pack of London fecit, 1764."
6. "Rev^d James Carr, Incumbent; Baker Trotter, W^m King Eddowes, Rob^t Walter Swinburn, Church Wardens. Recast 1847."

Stranton, 3.

1. ✠ sca maria ora pro nobis. (*sic*).
2. "Clangore dulcisono psallam tibi Deus, 1699."
3. "Venite exultemus Domino. S. S., 1644, I. R. R."

Tynemouth, 6.

- 1-5. "W. & T. Mears, late Lester, Pack & Chapman, of London, fecit, 1787."

* When the peal was last reconstructed it was intended that there should be six, but the tenor (F) was stopped at Northallerton in consequence of the parishioners refusing to pay the expenses. The present tenor being G, the peal is of course in G minor on account of the B flat. What became of the original tenor is not known.

6. "Rev^d Charles Charlton, A.M., Vicar; Robert Laing, Esq^r, Shallet Dale, Esq^r, Robert Liddell, Esq^r, Churchwardens. Thomas Mears & Son of London Fecit, 1807."

How Bells are Cracked.

[1864, *Part I.*, p. 497.]

[In compliance with the request of an esteemed correspondent, we reproduce the following letter, which originally appeared in the *Ecclesiologist*.]

SIR,—In my brochure on "Chiming," published by Bell and Daldy, I have given a caution against "clocking" bells, which is a lazy trick of the sexton's to facilitate his work of tolling. The rope is hitched round the flight of the clapper, and so it is pulled athwart against the side of the bell, whereas the bell should be pulled till it meets the clapper, which at once rebounds and falls, *toties quoties*, against the side of the bell with its own legitimate weight and force. I mentioned that two bells had been so cracked at Canterbury.

A friend has lately supplied me with the following list of bells so cracked in London within his memory. Such a fearful list cannot be too widely circulated, and therefore I forward it to you.

	Bell.	Weight.	Date as near as recollected.
St. Michael, Cornhill	Tenor	41	
Christ Church, Spitalfields	Tenor	36	
St. Magnus, London Bridge	Tenor	32	1830.
St. Stephen, Coleman Street	Tenor	14	1830.
St. Catherine Cree, Leadenhall Street	Tenor	12	
St. Saviour, Southwark	11th	34	1820.
Do. Do. . . .	10th	26	1840.
St. Sepulchre, Snow Hill	Tenor	32	1835.
St. Olave, Southwark	7th	15	
St. Leonard, Shoreditch	Tenor	31	About 1828.
Do. Do. . . .	Tenor		1860.
St. George-in-the-East	Tenor	30	1820.
Do. Do. . . .	Treble, 2, 4, 5, 7th		1820.
St. Mary, Islington	Tenor	16	
St. Mary, Rotherhithe	Tenor	16	1833.
Do. Do. . . .	Tenor		About 1858.
St. Mary, Lambeth	6th and Tenor		About 1840.
St. James, Clerkenwell	4th		About 1840.
St. Margaret, Westminster	9th		1830.
St. Alphege, Greenwich	Tenor	21	1827.
St. Nicholas, Deptford	Tenor	18	About 1836.
West Ham, Essex	9th and Tenor		About 1840.

Sixteen fine tenors. No doubt all were clocked for funerals.

Notes of similar catastrophes in the country would be valuable as further cautions.

I am, etc.,

H. T. ELLACOMBE, M.A.

Monuments in St. Paul's Cathedral.

[1813, *pp.* 541, 542.]

As you have often devoted a portion of your pages to the laudable purpose of calling the attention of the public to our national monuments, you may, perhaps, find room for a few observations upon those lately erected in the Cathedral of St. Paul. I could have wished, also, to animadvert a little upon the general condition of those in Westminster Abbey; but, unhappily, the evil there appears to have proceeded to such a length as to be quite irremediable, at least by any reflections from an anonymous pen; and I fear the latest posterity will be doomed, like the present generation, to behold its exquisite proportions violated, its beauties obscured, and its venerable reliques debased and contaminated by the vile introduction of loads of stone and plaster, resembling rather the furniture of an image-manufactory than funereal recollections, and often likewise for the end of throwing lustre upon characters who had nothing but wealth to distinguish them. Fortunately the modern Church hath not yet been prostituted to blazon inflated pomp or upstart consequence; and the monuments at present erected are the offspring of national gratitude or admiration. My objections, Mr. Urban, are to the situations in which a few of them are placed; the imperfect way in which the inscriptions upon the whole are cut; and the manner in which one or two are executed. In the first instance it is self-evident that the finest spots in the building should be reserved for the most eminent personages; that none but principals should occupy principal spaces; and that the subordinates should, as nearly as possible, be posted round their chief. This last, indeed, may not always be practicable; but the other rules may, and constantly should be, attended to. They are both violated by fixing the monument of Captains Morse and Riou in one of the best situations in the whole cathedral: in fact there are but three besides of equal consequence, two of which are worthily held by Howe and Abercrombie, and the third is, I understand, as worthily destined for Rodney. Far, very far, be it from me to cast even the resemblance of a slight upon either of the two gallant officers first mentioned; the second of whom, in particular, has left few equals and no superior behind him, and would, had he been preserved to the country, have rivalled the brightest ornaments of his profession. My remark applies only to the monument, which is too small, too poor in conception and execution, and altogether wholly unfit for the place it stands in—there it is lost, but it might appear to somewhat greater advantage by removing it; and it is not going too far to say, that it is but justice to those it celebrates that this should be done forthwith. Its site should be occupied by another eminent naval hero, who commanded-in-chief when he gained his renown; and perhaps it

were better that Rodney should be destined for this purpose. It would then stand parallel with Howe on the south side, while the space opposite, now meant for him, and parallel with Abercrombie, might be kept for a military character of equal eminence—let us say, for a moment, for the immortal warrior of the Peninsula, at the, I trust, very distant period when he shall be summoned to that “hourn” where, sooner or later, all of us must appear, and from which none of us are fated to return. I could have wished, also, as three corresponding places are filled by naval heroes, that the fourth, where the monument of General Dundas stands, had been so appropriated. The *ensemble* would then have been perfect.

My second objection, Mr. Urban, with respect to the inscriptions, applies to all these monuments, and indeed to almost every one, ancient or modern, in the kingdom. This is a matter of more consequence than may be imagined; for these records are intended to be read, and not alone by the present but by future generations, which, unless they are more perfectly cut than hitherto, I will venture to predict will not be the case. It is true that by well-informed people it will always be known for whom these trophies were erected; but they are not intended for one but for every class in society: to instruct and animate the whole mass, and to excite them by the relation of heroic deeds to pursue the path which leads to glory and ensures immortality. Had our ancestors been more attentive to this point our cathedrals and churches would not now be crowded with the tombs of uncertain personages, who once honourably performed their parts upon the great theatre of life, and from this circumstance are remembered no more. The annalist, the antiquary, and the historian are equally interested in this affair, which the slightest attention might remedy. The letters are, generally speaking, sufficiently large; but they ought to be at least three times deeper and somewhat broader. The varnish and gilding should likewise be considerably stronger; the characters would then endure for ages, and by recolouring might always be restored with little trouble. A similar process, even now, might be adopted with respect to many almost obliterated memorials in Westminster Abbey; but I have little hopes of amendment there, where many ancient monuments have not been left to the silent operation of Time, but have been removed, to make way for modern erections, to gratify the present generation of the great at the expense of the more illustrious race whose names or honours may have ceased to exist!

The third and last observation, Mr. Urban, relative to St. Paul's, applies to the execution of the monuments. And here, with two exceptions only, I am happy in being able to pay the homage of unmingled approbation. The first objection is to that of Captains Morse and Riou, which has before been hinted at. This, in my humble opinion, is equally despicable both in conception and in

performance—in the head and the hand—two insipid figures, with two medallions, equally insipid, inscribed with all the accuracy of a direction-post, and altogether not much superior in sculptural ability. This crude mass too, Mr. Urban, thrust into one of the finest situations in the whole structure—close to the principal door, and almost the first object which upon entering engages your attention! It is the more singular that this trophy should be so exceptionable, as the one in honour of Captain Faulknor by the same artist, and which is a prior erection, may be ranked among the very best in the kingdom, and will reflect lasting credit upon him. One can hardly imagine them the children of the same chisel. The other monument, Mr. Urban, which I shall comment upon is that of Captain Western. The inconsistency of the position of the figure, which is here represented as supporting the falling hero, is pointedly evident at a first glance. Let any person, if he can without the risk of his neck, put himself in the same posture—nothing can be more ungraceful and unnatural: it is well it is portrayed with wings; they are absolutely necessary in such a perilous situation, but no apology for so placing it. I have never seen any person who did not make a similar remark, which occurs equally to the mind of the accurate judge and the unsophisticated observer. It may be alleged perhaps in excuse that ærial beings are not to be tried by the rules which bind us “inhabitants of earth”; but the laws of propriety, which are violated here, are universal and unalterable; and were such an argument allowed, it would authorize every solecism in taste. With equal regard to the principles of art might this falling, flying, fluttering figure (I do not use these tropes because of the alliteration, but as really expressive of the thing) have been en-sculptured with talons, as fixed in its present impossible attitude, because it has wings!



Church History.



CHURCH HISTORY.

Cathedrals Prior to the Civil Wars.

58, *Part I.*, pp. 479-487.]

A MS. which now lies before us affords a curious, and, at times, a minute insight into the actual state of the churches, the number and order of the ornaments, the efficiency of the choir, the behaviour of the clergy, the aspect of the structure and its adjacent close, with glimpses of everyday life, customs, and manners long fallen into desuetude.

In the year 1634 three gentlemen of "Merry Norwich"—a Captain, Lieutenant and Ancient—took their journey afoot to see, not foreign lands, or make the grand tour, but with the better and more patriotic and sensible purpose of acquainting themselves with the beauty and antiquities of their own country.

Their route lay across the fens of Lincolnshire, and leaving Sleaford "we hasten," says our Lieutenant, "to Lincoln. Happily arrived, next morning they address themselves to hear the cathedral prayers, and they heard "solemn service, the organs with other instruments suited to most excellent voices, and all answerable to such an ancient cathedral." Viols we shall have mentioned at Exeter as in use with the organs. At St. Paul's, and there only at the meeting of the charity children, are instruments ever heard now in Divine service in the English Church. At the old Chapel Royal, Whitehall, Charles II. established a corps of violins, which gave origin to the song of "Four-and-twenty Fiddlers all in a Row." Among "the ancient stately tombs and monuments" they observed the following, now lost: "Q.^{ueen} Eleanor, wife to Edward Ist., bishops Sutton, Atwater and Alexander."

The next cathedral town is that of York, which they find "stately, large, and ancient, richly adorned, and of an excellent uniformity. We heard a domestic chaplain of the lord archbishop preach, the pulpit standing in the midst between the choir, high altar, arch-

bishop's seat and organ," which was "fair, large, high, newly built, richly gilt, carved and painted, and deep ; and sweet snowy crew of choristers ; a Paul's Cross auditory ; the lord mayor in his gold chain, with his twelve grave brethren, two sheriffs, two esquires, viz., the sword-bearer and his left-hand marcher with the great mace, the recorder, and many serjeants with small maces ; the gentle vice-president with his grave and learned counsel, discreet knights and mace and guard, representing (next under the lord president, now Lord-Lieutenant of Ireland), a prince, many other knights and gallant ladies that reside in that old city being most there present with their handsome retinue did represent a second London." It is amusing to observe the comparison of this right worshipful congregation to one at Paul's Cross, when the West End was as yet in cloudland, and the preference of the imposing civic pomp and circumstance to the dignity and blood of the Yorkshire squires and nobility. They then mention that "upon the breaking of the shrine of St. William, K. James commanded his bones, which are large and long, to be kept as they are in this vestry." The vestment and ornaments next come under review, with the church plate given by the king on his progress to Scotland ; and, moreover, "a gorgeous canopy, copes of embroidered velvet, cloth of gold and tissue of great value and worth, and St. Peter's chair, wherein all the archbishops are installed, two double gilt coronets, the tops with globes and crosses to set on either side of his grace, which are called his dignities, upon his instalment, when he takes his oath.

After tasting of a "dainty, sweet, clear well," called St. Peter's Well, they proceed to the chapter-house, with the images of the Virgin and Holy Child, SS. Peter and Paul, with its "seven lofty, stately, rich windows curiously painted with the story of the book of books," its "forty-six prebends' seats curiously cut in freestone, every one covered, wrought, and gilded above with diverse works, and 300 knots of several rare forms and faces, not one like another ; as also that strange miraculous roof framed by geometrical art, which is most beautiful and rare to all that behold it, and is so accounted one of the most excellent small pieces in Christendom by all travellers, foreign and domestic ; one coming not long since into this kingdom, and viewing with a considerate eye the merits and excellency of this piece, did so approve, commend, and admire it, that he caused this Latin verse in golden old Saxon letters to be inserted on the wall at the entrance thereof : ' Ut rosa flos florum sic domus ista domorum.' " This stranger was probably Gondomar, whose admiration of Canterbury we shall presently have recorded. The inscription has hitherto invariably figured as an old monkish legend.

Durham the Lieutenant compares to a "crab in shape," but does ull justice to the minster, which appears to have received consider-

able additions. Dr. Cosin was then treasurer, and "great sums had been disbursed to adorn it." There was "a fair and rich communion-table, which cost £200, standing at the high altar, of black branched marble, supported with six fair columns of touchstone, all built at the cost of Dr. Hunt, the reverend dean; and to adorn it two double gilt candlesticks, given by him." There were also "divers fair copes of several rich works of crimson satin, embroidered with embossed work of silver, beset all over with cherubim curiously wrought to life. A black cope wrought with gold, with divers images in colours; four other rich copes and vestments; the richest of all they gave to the king in his progress."

Nothing could be more pleasant to our travellers than their reception. They "go to prayers, and are rapt by the sweet sound and richness of a fair organ, which cost £1,000, and the orderly, devout and melodious harmony of the choristers;" when, lo! they are discovered by the dean, and after prayers done are summoned to take part of a resident dinner with him. The banquet is really a beautiful picture of the simple hospitality and courtesy of the Churchmen of the time, with the loving-cup pledged to the guests, and the old custom of the reading of the Bible during dinner still preserved in election week at some of our colleges. "After half an hour sitting, there came a young scholar and read a chapter, during which time all discourse ceased. No sooner was it ended, but the grave master of the house begins a cup of wine to all his guests with a hearty welcome, which his gentile servitors were careful to see every man pledge, to wash down the fat venison, sweet salmon and other great cheer this large and sumptuous table was furnished with." The choir, we may add, boasted thirty singing men, twelve sub-canons, and ten boys; there are now but six minor canons and ten lay vicars.

The three travellers were sorely disappointed at their next cathedral stage, Carlisle, "nothing so fair and stately as those we had seen." There were sixteen petty canons and singing men; there are now two minor canons and eight lay vicars. The worthy Lieutenant now fairly loses his temper: "It is like a great wild country church, and as it appeared outwardly, so it was inwardly, neither beautified nor adorned one whit. The organs and voices did well agree, the one being like a shrill bagpipe, the other like the Scottish tone; the sermon in the like accent. The Communion was administered and received in a wild and irreverent manner." Merry Carlisle had not forgotten the days of forays, when the Black Wills of the Border carried off cattle from under its castle walls.

At Chester they were "roused from their sweet sleep by the city waits, whose absence they had rather desired, not for the charge, but for their rest; however, they were the earlier and readier to perform their morning's devotions." But the cathedral proved no more

attractive than Carlisle. There were sixteen singing-men, now there are but six.

Lichfield, however, once more restored them to good humour. No sooner had they "lighted at the sweet little city, but the cathedral knell called us away to prayers; there we entered a stately neat fabric, the organs and voices were deep and sweet, their anthems we were much delighted with, and of the voices, two trebles, two counter-tenors, and two bases, that equally on each side of the choir most melodiously acted and performed their parts." There were "five petty canons, sixteen singing-men, whereof six in orders, and eight boys." There are now six vicars-choral, and twelve choristers. On a recent visit we were more than disappointed at the thorough inefficiency of the whole musical service, it was unworthy of the most neglected parish church. For the other fallings off the cause must be laid to the charge of the Puritans and crop-ears of the Great Rebellion. We miss the monuments "of Bishop Halse and Bishop Butler, and many other bishops, etc., in alabaster; the Lord Basset of Drayton Basset, in his coat of mail and armour of proof; the Lord Paget of Beaudesert and his lady; the Lord Paget, his son, and his lady." The vestry no longer contains "three old rich copes of cloth of tissue, a fair Communion-cloth of cloth of gold;" the Lady Chapel, "where they have their six of the clock prayers," has lost "its eight stately fair painted windows," of which now six are filled with stained glass from Herckenrode. But the "six fair gilt statues, three on each side of the choir," are gone hopelessly, and "the 100 fair statues, curiously graven and carved in freestone, of kings, patriarchs, prophets, fathers, and apostles, that grace it much." The walls of the close are destroyed with its three noble gateways, and "the palace built castle-like; at the entrance whereof we mounted," says the Lieutenant, "some dozen stairs, into a spacious, goodly hall, as large as any we have yet met with, all the roof whereof is of Irish timber richly and curiously carved, and the covering of lead church-like, the carving expressing sundry strange forms, and a great part thereof gilded."

Worcester is hurriedly mentioned, but notice is taken of "a stately rich, glazed cloister," a description that does not hold good now; there were, however, "twenty petty canons, twenty singing-men, and ten singing-boys;" the choir is shorn down to three minor canons and eight singing-men. They are more communicative when they come to Hereford, at that period a town with strong walls and six massive towers:

"The chapter-house is very fair, and not much short of any we yet saw, wherein are ten fair square-built windows of antique work, in good colours. It is adorned on the walls with forty-six old pictures, curiously drawn and set out: Christ and His twelve Apostles, the two sisters that gave four manors to the church, Edward the Confessor

and his queen, the Earl of Pembroke that flourished in the time of the barons' wars, St. Winefrid, St. Chad, and divers holy women. In the midst hereof stands a pulpit, wherein every canon at his first entrance doth preach four Latin sermons. Next came we into a brave and ancient privileged place, through the Lady Arbour cloister, close by the chapter-house, called the Vicars' Choral, or College Cloister, where twelve of the singing-men, all in orders, most of them Masters of Arts, of a gentile garb, have there their convenient several dwellings, and a fair hall, with richly-painted windows, college-like, where they constantly diet together, and have their cook, butler, and other officers, with a fair library to themselves, consisting all of English books, wherein, after we had freely tasted of their choral cordial liquor, we spent our time till the bell tolled us away to cathedral prayers. There we had a most sweet organ, and voices of all parts, tenor, counter-tenor, trebles, and base."

There were "six canons, twelve vicars of the college, and four deacons and eight boys;" there are now but six vicars-choral.

Gloucester calls forth no particular remark, except that there were six canons, twelve singing-men, six laymen, and eight boys. Of course, its whispering-gallery is duly mentioned, and its noble cloister, but with no minute description.

It has frequently been suggested that the nave of Bristol Cathedral was burned down during the Civil Wars. A passage in the Lieutenant's diary disproves this impression. He says: "The church is unfinished, and so much as is was begun and intended only for the choir and high altar." "In it are rich organs lately beautified, and indifferent good choristers." There were "ten singing-men, whereof four in orders, and six boys." There is at present an unseemly practice in some choirs of allowing the vicars-choral to sing the Litany either alone or in conjunction with a minor canon, thus deputing to a layman the office of a clergyman. The custom doubtless arose when a proportion of these vicars-choral were in orders, as at Bristol and Wells, or when the entire college was composed of ecclesiastics, as at Hereford.

At Wells were "eight canons, fourteen singing-men, whereof six in orders, and six boys;" but neither there nor at Bath does the Lieutenant record any new information. At Oxford he was bewildered by the various chapels, and indulges in mere platitudes.

The MS. left off with this tantalizing expression :

"Courteous reader, when
Thou hast perused the journal of these men,
Receive it only as a preparation
To a more large and long itineration."

The Captain and Ensign, however, seemed to have rested contented with their one pedestrian feat for the rest of their natural lives; not so the good Lieutenant: we have another journal under his

hand—how “he travelled 700 and odd miles, and viewed seven cathedrals.”

Our traveller was fortunate enough to see Rochester Cathedral before it had felt the “improving hand” of Mr. Cottingham; “though the same be but small and plain, yet it is very lightsome and pleasant:” the Lieutenant is fast becoming antithetical; “her choir is neatly adorned with many small pillars of marble; her organs, though small, yet are they rich and neat; her choristers, though but few, yet orderly and decent; her palace and deanery, though but little, yet are they both handsome and lively.” In the former, “he views that which is not usual in such a place, the armoury, which was taken away from a lord” (Forster), “not far remote from that city, in a little island thereby, by the lord bishop of this diocese, upon a special command from our late sovereign for some special reasons, and there kept.” The “monuments of antiquity were so dismembered, defaced, and abused, as I was forced,” he adds, “to leave them to some better discovery, as also the venerable shrine of St. William.” There “were six petty canons, sixteen singing-men, and eight boys.” The present choir is composed of four minor canons and six vicars-choral.

Canterbury at that period was under the government of Laud, and numbered among its dignitaries Vossius, Du Moulin, Bargrave, and Warner; its services were celebrated by “six petty canons, eighteen singing-men,” and the amazing number of “forty singing-boys;” in fact, only second, if second, to the splendid establishment at Durham. At the time we write there are twelve vicars-choral and ten choristers; the choir is one of the strongest in England. The Lieutenant tells an interesting anecdote of Count Gondomar in reference to “the window over against the chapel of the Martyrdom,” which, he says, “not long since being observed by that great politician and ambassador, he did, in the behalf of the king his master, offer a large and extraordinary sum for it, viz., as much gold as would weigh down the glass and lead, or so many pieces of gold as would cover the whole window, such an unparalleled reflection of this rare artifice wrought upon the judgment and liking hereof in this great Don.” As soon as he has “heard the fair organ, sweet and tunable, and a deep and ravishing concert of choristers, and a snowy crowd of the king’s scholars, which were fifty in number,” he goes to see the monuments, observing in the space between the Trinity Chapel and high altar the “chair covered with sky-coloured velvet, in which all the archbishops are enthronized.” In the south aisle of the choir he mentions the monument of “Odo Severus, in plain freestone.” In St. Michael’s Chapel was the monument of Lanfranc, and of “Katherine Drake, the youngest daughter of thirty-three of a Nicholas Drake, Esq., a fruitful old gentleman;” in the north transept were the effigies of Archbishops Ufford, Stafford, and Deane. In the Lady Chapel two

plain gravestones lay above the remains of Archbishops Islip and Arundel. Under the choir, in the crypt, "the French perform their devotions with an extraordinary great audience, having belonging to her 10,000 communicants;" a marvellous number, and strangely exceeding the present small congregation which meets here, and might be conveniently removed to some other place. "Beyond that, under Thomas Becket's tomb, lies two anchoresses, whereof the one is voted the holy lady of Kent, or rather the Lady Undercroft; her monument is close adjoining a rich and neat chapel, wherein, as they say, she daily performed her devotions."

The reader will pardon us if we pause to mention the state of St. Augustine's Abbey at that period. We all remember the restoration of the ruins after their rescue from the worst kind of desecration, and the application of the gatehouse to serve as the entrance of a new college for missionaries; with the exception of a gable-end and a few walls, that gate is the only relic of one of the most magnificent religious houses of this country. There were then "yet standing King Ethelbert's tower, St. Augustine's gate, the spacious and stately great hall, the ruins of the church and chapels, the round arched kitchen, with eight chimneys in it, and cellars adjoining, and the chapel of St. Pancras, converted into a stillatory."

The Lieutenant is on his way to another city when he is stayed by a volley of shot, a compliment offered by his company to a young gentleman recently made captain, who had quartered them "with plenty of good beer and brisk wine" in "the palace hall, a place big enough for a small regiment." He bravely resists the importunities of the Captain and a civil company at a tavern assembled round "a fat buck," and sternly recommences his dusty march. Some days elapse, and we meet him again at Chichester, which he found "not very large, but reasonable and fair; her organs small, and voices but indifferent." There were "twelve singing-men and eight boys." He indignantly mentions the destruction of brasses and gravestones in the cathedral as a "malicious detriment to posterity, an inhuman, sordid, and base sacrilegious act." He incidently says that in the north transept "are seats for the parish, where they have always constant prayers, and two little chapels on either side, the one called Arundel's Chapel, the other Ryman's Chapel." The tomb of the Earl of Arundel he thus quaintly describes: "There lyeth a prince in armour who, as they say, lived in the woods in Edward III.'s time, with a lion at his feet and his lady by him; some report he was Lord Berkeley of Bozem. . . . In the same aisle, by the wall and nearer to the choir and the cross aisle, lyeth the statue of an anchoress, near unto which is a pretty little room for such an one."

Arrived at Winchester, he is delighted "with the brave old mother cathedral, fair and long, and St. George on horseback on the top of her flat-bottomed steeple to be sentinel, and give notice of her

governor's prerogative prelacy of that high noble order in the court" (he means the Bishop is prelate of the Garter); "the roof of her choir stately, fair, and rich; and to beautify the same a great sum of money hath been very lately bestowed, with the arms of the king and queen and of many of the nobility richly gilded. Over the dean's, prebends', and choristers' seats is rich joiners' work; but more remarkable in artificial and rare postures, ravishing the eyes of the beholders, is a lively, woody representation, portraits and images from the creation to the passion." The organs, he says, were "sweet, tunable, and sweetly played on, the choristers were skilful, and the voices good, where they sing sweet and heavenly anthems." There were "six minor canons, twenty-three singing-men, and eight singing-boys." In the Lady Chapel were three windows of stained glass, a genealogy of Jesse; in the south aisle was the history of the Nativity; in the north the history of the Revelation. The vestry possessed "many rich hangings and cloths; one of velvet wrought with gold for the high altar, which was given by Bishop Fox; others of cloth of tissue and cloth of gold filled with pearl wire, and a rich and fair canopy of cloth of gold to carry over the king."

His notices of Salisbury are very valuable, as they distinguish the original situations of the various monuments which Mr. Wyatt distributed over the nave. The Hungerford and Beauchamp Chapels were then standing, the latter "the roof thereof of curiously carved Irish wood," and in the close was "the strong and stately high bell clocher, with a merry and brave ring of eight tunable bells therein;" that also was destroyed at the close of the last century. The choir contained "twelve singing-men and eight singing-boys;" there are now only four vicars-choral.

Exeter possessed a stronger establishment, numbering "four priest-vicars, sixteen singing-men, and ten singing-boys" (there is now only half that number of vicars-choral), and one in a high state of efficiency; the Lieutenant found "a delicate, rich, and lofty organ, which had more additions than any other, as fair pipes of an extraordinary length, and of the bigness of a man's thigh, which, with their viols and other sweet instruments, the tunable voices and the rare organist, together made a melodious and heavenly harmony, able to ravish the hearer's ears. . . . The brave cloister, all the ceiling above adorned with curious and artificial works, one quarter whereof is converted into a fair library," is destroyed, with "the pretty chapel of the Holy Ghost, artificially carved about with joiners' work," and the "fair college for the vicars, with a great hall."

His next halting places, Wells and Bath, he dismisses with a line, dubbing them unceremoniously, in allusion to their situation in a valley, "cock-pit cities;" and dilates rather tediously on some trifling matters at Peterborough. The choir numbered "eight vicars, eight

laymen, and eight boys," and "its organs and voices were but indifferent." The "mourning hearses" of Queen Katherine and Queen Mary of Scots remained; the monument of Sir Humphrey Orme, the recent tomb and effigy of Bishop Dove and "a blind bishop" are duly commemorated, and the Lady Chapel happily preserved, "as Dame Amy's fair chapel, the ceiling above all richly gilt, and a place adjoining to it, where she lived an anchoress." And then he "went into the cloister, which for her structure is fair and large, and for her windows she excels any other cloister in England;" and then tantalizingly opens their casements, and gives us a small light how he found them "curiously pourtrayed and painted." It is needless to add, not a fragment remains of the splendid list of subjects which he duly records, any more than of many of the "great vast buildings, and very spacious, on the south side of the cathedral."

The Lieutenant felt sundry qualms as he looked from Peterborough over the extent of fens around; and when he reaches ELY he fairly bursts out into wrath. "I must tell you," he writes, "that most of her inhabitants have such a turfy scent and fenny posture about them, which smell I did not relish at all with any content." There were in the choir eight vicars, eight singing-men, and eight boys; the music he does not mention; the palace was "ruinated, decayed, and drooping for very age," and the church "in deplorable condition."

Documentary History of English Cathedrals.

[1865, *Part II.*, pp. 168-175.]

The following notes were made by me during a long and independent research into the documentary history of our cathedrals, preparatory to a work now at press. They will prove of value to those who are at a distance from a good library, and also to such persons as have not time for a lengthened inquiry. A classified list of this nature, I venture to hope, will be found convenient for immediate reference even by the most advanced archæologist. Chichester I have already noticed in your pages, and the conventual buildings of Canterbury in a paper read before the Royal Institute of British Architects. I have added a few notices which occur of the outer buildings, dedications of altars and chapels, and incidents of interest. Some of the double entries curiously illustrate the fact that the chronicles were annually augmented by different writers who studied succinctness (*Ang.-Sacr.*, i. 469), and that the compilers freely borrowed from their predecessors, on the principle "*perant qui ante nos nostra dixerint.*"

CANTERBURY.

—. *The Church burned.*—Post mortem Dunstani combusta est tota ecclesia cum officinis monachorum.—*Ang.-Sacr.*, ii. 187.

955. Canons mentioned. *Thorn.*, 1,778.

- . *St. Cuthbert's Church.* Cuthbertus construxit basilicam prope Eccles. Xti. quam in honorem S. Johannis B. consecravit ubi ipse et omnes successores sui honorificè sepelirentur.—*Gervase*, 1,641; *Thorn.*, 1,773.
- . Sepultura archiepiscoporum monasterio S. Augustini est ablata per Cuthbertum et ad Eccles. S. Trinitatis subplantata.—*Thorn.*, 1,772; *Ev. Cant. Eccles.*, 2,210.
- . *The old Church described.*—Eadmer apud Gervasium describit veterem Ecclesiam ex more Romanorum factam quam Lanfrancus combustam inveniens funditus evertit. In Majori Altare quod in orientali parte Presbyterii parte parieti contiguum de impolitis lapidibus et cæmento extructum erat. Porro aliud altare, congruo spatio, ante positum prædicto altari erat, dedicatum in honorem Dom. N. J. C. ubi cotidie Divina mysteria celebrantur. Ad hæc altaria nonnullis gradibus ascendebatur à Choro Cantorum quem Cryptam vel Confessionem Romani vocant. Subtus erat ad instar Confessionis S. Petri fabricata, cujus fornix in altum tendebatur, ut superiora ejus non nisi per plures gradus possent adiri. Hæc intus ad orientem altare habebat. Sanè via una, quam Curvatura criptæ ipsius ad occidentem vergentem concipiebat, usque ad locum quietis B. Dunstani tendebatur. Ipse ante ipsos gradus in magnâ profunditate terræ jacebat humatus, tumbâ super eum in modum pyramidis, grandi sublimique structurâ, habente ad caput Sancti Altare Matutinale.
- . Inde ad occidentem Chorus Psallentium in Aulam Ecclesiæ porrigebatur, decenti fabricâ à frequentia turbæ seclusus. Deindè sub medio longitudinis Aulæ ipsius duæ Turres erant, prominentes ultra Ecclesiæ alas. Quarum una, quæ in austro erat, sub honore B. Gregorii P. altare in medio sui dedicatum habebat, et in latere principale Hostium Ecclesiæ, quod antiquitus ab Anglis et nunc usque Suthdure dicitur. Quod hostium in antiquorum legibus regum suo nomine sæpe exprimitur. In quibus etiam omnes querelas totius regni ex hundredis vel comitatibus finem inibi, sicut in Curia regis summi, sortiri debere discernitur. Alia verò turris in plagâ aquilonari è regione illius condita fuit in honorem B. Martini Claustra hinc inde habens. In aliâ forenses lites et secularia placita exercebantur; in ista adolescentiores fratres in discendo ecclesiastica officia die ac nocte instituebantur. Finis ecclesiæ ordinabatur Oratorio B. M. in cujus orientali parte erat altare B. M. V., ad hoc cum sacerdos ageret Divina mysteria, faciem ad populum, qui deorsum stabat ad orientem versam habebat [ad hoc oratorium nonnisi per gradus cujusvis patebat accessus]. Post se verò ad occidentem Cathedram pontificalem decenti opere ex magnis lapidibus et cemento constructam; et hanc longè a Dominicâ

mensâ remotam, utpote parieti ecclesiæ, qui totius Templi complexio erat, omnino contiguam.—*Gerv.*, 1,292.

1066. Christchurch was burned.—*Ang.-Sax. Chron.*, sub anno.

1067. On St. Nicholas mass-day was Christchurch at Canterbury burned.—*Ibid.*; *Hoveden*, 542.

1110. *The Church dedicated*.—Dedicatur Ecclesia Christi Cantuariæ —*Oxenedes*, p. 44.

1114. *B. Cotton*, 59; *Matt. Par.*, 66.

——. *State of the Monks*.—Monachi Cantuarienses tempore Lanfranci secularibus non longè dissimiles erant, canum cursibus avocari, avium prædam raptu aliarum volucrum per mane sequi, spumantis equi tergum premere, tessaras quater, potibus indulgere, delicatiori victu . . . ut magis illos consules quàm monachos pro frequentia famularum diceres.—*W. Malmesbury de Gest. Pont.*, quoted *X. Script.*, 1,781; *Knighton*, 2,362. [Lanfranc corrected this.]

1005. *Canons introduced*.—A primæva institutione fuerunt monachi in Ecclesia S. Trin. et propter eorum insolentias aut aliâ de causâ fuerunt dejecti et canonici loco eorum introducti, et tempore Alfrici archiepiscopi iterato restituti.—*Thorn.*, 1,780.

——. *Lanfranc's works*.—Lanfrancus domos ad opus monachorum necessarias citato opere consummavit. Quibus ubi per plures annos usi sunt adaucto eorum conventu, parvæ admodum visæ sunt. Destructis itaque illis alias decore ac magnitudine prioribus multum præstantes ædificavit; et Curiam sibi, Ecclesiam præterea, quam spacio vii. annorum a fundamentis fermè totam perfectam reddidit.—*Eadmer, Hist. Nov.*, lib. i., p. 351; *ap. Migne*, T. 159.

——. Omnia Lanfrancus innovans a fundamentis vetera evertit, et deindè ipsam Ecclesiam Christi cum officinis infra ambitum muri cum ipso ædificavit, processu temporis et monachos apposuit; sic prudenter instituens ut in ecclesia Christi monachi essent cxi. vel cl. quibus ordinem scripsit. Priorem instituit.—*Ibid.*; *Gervase*, 1,654.

——. *Lanfranc's Church*.—Turris in medio Ecclesiæ habebat in pinnâ suâ cherubin deauratum. Ab hâc versus orientem est aula vel navis Ecclesiæ subnixa utrinque pilariis viii.: hanc navem finiunt duæ turres sublimes cum pinnaculis deaurates. In medio hujus Ecclesiæ corona dependet deaurata. Pulpitum verò turrem prædictam a navi quodammodo separabat, et ex parte navis in medio sui altare S. Crucis habebat. Supra pulpitum Trabes erat, per transversum ecclesiæ posita, quæ crucem grandem et duo cherubin et imagines sacras S. Mariæ et S. Johannis A. sustentabat. In Ala Septentrionali oratorium et altare erat S. Mariæ.

Magna Turris habebat ex utroque latere crucem, australem et aquilonalem. Quarum utraque in medio sui pilarium fortem

habebat, qui fornicem a parietibus prodeuntem in tribus suis partibus suscipiebat.

Crux australis supra fornicem organa gestare solebat, supra fornicem et subter porticus erat ad orientem porrecta. In parte inferiori altare erat S. Michaelis. In parte superiori altare Omn. Sanctorum. Inter hanc porticum et chorum spatium est in duo divisum, scil. in paucos gradus per quos itur in Criptam, et in gradus multos per quos ad superiora ecclesiæ pervenitur. Crux Aquilonaris similiter duas habet porticus. In superiori altare est S. Blasii, in inferiori S. Benedicti. Hic locus Martyrio ex opposito habuit hostium Claustri. . . . In circuitu ad altitudinem fornicis prædictæ via quædam facta est quâ pallia et certinæ possint suspendi.—*Ibid.*, 1, 293-4.

Conradi gloriosus Chorus. Tectum erat et cælum egregiâ picturâ decoratum. Ad bases pilariorum murus erat tabulis marmoreis compositus, qui chorum cingens et Presbyterium, corpus ecclesiæ à lateribus suis, quæ alæ vocantur, dividebat. Continebat hic murus Chorum Monachorum, Presbyterium, Altare Magnum in N. J. C. dedicatum, altare S. Dunstani et Altare S. Elphegi. Supra prædictum murum in circinatione illâ retro altare et ex opposito ejus Cathedra erat Patriarchatûs ex uno lapide facta, in quâ sedere solebant archiepiscopi de more Ecclesiæ in festis præcipuis inter Missarum Solemnia usque ad Sacramenti consecrationem, tunc enim ad altare Christi per gradus octo descendebant. De choro usque ad Presbyterium iij. erant gradus. Ad cornua altaris orientalia erant ij. columnæ lignæ auro et argento ornatae, quæ Trabem magnam sustentabant, cujus capita duorum pilariorum capitellis insidebant. Quæ per transversum ecclesiæ desuper altare trajecta auro decorata Majestatem Domini, imaginem S. Dunstani et Elphegi, vii. quoque scrinia auro et argento cooperta e multorum Sanctorum reliquiis referta sustentabat. Inter columnas Crux stabat deaurata. Sub hoc altari Christi altare erat in Cripta S. V. Mariæ, in cujus honorem tota fuit cripta dedicata. In medio chori dependebat corona deaurata xxiv. cereos sustinens.

Crucis Superioris Septentrionalis muris procedens ad septentrionalem duas porticus faciens crucem formavit in parte orientali. In cujus Porticu australi altare fuit S. Stephani sub quo in Cripta altare S. Nicholai. In porticu aquilonari altare S. Martini sub quo in Cripta S. Mariæ Magd.

Deinde Turre erat excelsa quæ quasi intra murum jam dictum posita quæ ab altari S. Andreae, quod in eâ erat, Turre S. Andreae est appellata sub quâ in Cripta altare erat Innocentium.

Crux superior australis. In porticu australi altare erat S. Gregorii, sub hoc in Criptâ altare S. Audoeni. In aliâ porticu altare erat S. Johan. E. sub quo in cripta altare S. Paulini.

Turris excelsa in qua erat altare Apost. Petri et Pauli. S. verò Anselmus illuc translatus et retro altare positus altari nomen dedit et Turri.

Capella S. Trinitatis in fronte Ecclesiæ posita, subter in criptâ duo altaria, ad austrum S. Augustini Epi., ad aquilonem S. John B.—*Gervase*, 1,296.

1130. *The Church dedicated.*—iiiij. Non. Maii fuit Ecclesia S. Trinitatis dedicata à præfato W°. Archiepo. quæ postmodum Ecclesia Christi Cantuariæ est vulgariter vocata.—*Thom. X. Script.*, 1,799.

1130. Ecclesia S. Trinitatis Cant. a Will°. archiepo. dedicata est præsentè Henrico rege.—*Diceto*, *Ibid.*, 504.

1130. The monastery of Canterbury was hallowed by Abp. William on May 4.—*Ibid.*; *Ang.-Sax. Chron.*, sub anno.

1130. Ecclesiam Cantuariæ à Lanfranco fundatam et consummatam, sed per Anselmum auctam, iiiij. Non. Maii A°. 1130 dedicavit Willelmus Archiepiscopus huic dedicatione interfuerunt R. Henricus et rex etiam Scotiæ David.—*Gervase ap. X. Script.*, 1,664, 1,341; *Matt. Par.*, 72.

1174. *The Church burned.*—Cantuariensis Ecclesia subito conflavit incendio Non. Sept.—*Diceto*, 581.

— Ecclesia Christi Cantuariæ incendio sui parte potiori cum quibusdam officini Curie Non. Sept. combusta est.—*Gervase*, 1,428.

1174. Combusta est ecclesia Christi Cantuariæ, scil. Chorus ille Gloriosus industriâ et sollicitudine Conradi prioris magnificè consummatum. — *Ibid.*, 1,289. Etiam Domus Infirmorum cum capellâ S. Mariæ et aliis quibusdam Curie officinis.—*Ibid.*, 1,290.

1180. *The new Choir entered.*—Rediit Conventus in novum chorum Aprilis xix°. die vigilia Paschæ horâ quasi nonâ.—*Ibid.*, 1,301.

— *Courtenay promotes the building of the Nave and Precinct-wall.*—Courtenay ad fabricam navis Ecclesiæ claustrum et murorum clausuram circa gardenum Celerarii M. marcas contulit.—*Ibid.*, i. 61.

— *Arundel gives five Bells.*—Arundel v. campanas Arundel Ring dedit Contulit etiam ad fabricam navis Ecclesiæ M. marcas.—*Ibid.*, 62.

— *Sudbury builds two Aisles.*—Sudbury duas alas in parte posteriori Ecclesiæ ædificavit.—*Ang.-Sacr.*, i. 99.

1258-1263. *Roger completes the Prior's Chapel.*—Rogerus de St. Elphego Capellam inter Dormitorium et infirmariam perfecit.—*Ibid.*, 140.

1285. *D'Estria's work in the Choir.*—D'Estria Chorum Ecclesiæ pulcherrimo opere subtiliter inciso decenter adornavit.—*Ibid.*, 141.

— *Goldstone builds the Angel Steeple and buttressing arches.*—Goldstone turrin satis excelsam Angyll Steeple testudine pul-

cherrimâ concameratam ac opere decenti artificiosè undique sculptam, &c., deauratam cum fenestris vitreis ope Joh. Morten ac Sellyng Prioris in medio ecclesiæ egregiè erexit ac magnificè consummavit. Duos etiam arcus sive fornices opere lapideo subtiliter incisos, cum iiij. aliis minoribus ad sustentationem dictæ turris columnis eandem Turrim supportantibus, annexit.—*Ibid.*, 147.

CARLISLE.

1292. *The Church burned.*—Tota Civitas Karleolensis concremata est et combusta cum totâ abbatiâ.—*Hemingford*, i. 39.
 1133. *The See founded.*—*Ann. Wav.*, *Gale*, ii. 151.
 1090. *The Church restored.*—*Hemingford*, c. xv.; *Ibid.*, 463.

CHESTER.

875. *St. Werburgh translated to Chester.*—Indigenæ à Ripendon. circ. v. mill. dist. Hamburgenses [of Heanburgh] corpus S. Werburgæ V. ad Cestriam transtulerunt.—*Chron. J. Brompton*, *X. Script.*, col. 310; *Higd. Polychron.*, *Gale*, 240, 257.
 1095. *St. Werburgh's Monastery founded.*—Anselmus (postea Archiep. Cant.) rogatu Hugonis Comitis fundavit Monasterium Cestriæ in hon. S. Werburgæ. Monachos de canonicis tonsoravit.—*Jo. Tinemuth. Bibl. Bodl.*, c. xii.; *Leland, Collect.*, ii. 63. The other monks came from Bec.
 1110. *The Monastery burned.*—Cestria cum principali monasterio comburitur.—*Leland*, iii. 369; *Oxenedes*, 44.
 —. *Abbot's House.*—Aulam quandam vocatam Primam Aulam s. exteriorem cum majuscula quadam coquina et ceteris officiis eidem aulæ pertinentibus, excepta et reservatâ cellariâ, quâ è curtilagio itur ad templum j. necnon Secundam Aulam s. Interioriorem, cum suis pannariis, promptuariis, ac ceteris ejusdem membris, Capellam cum super edificato cubiculo ibidem vocato Le Chapel Chamber, aliud etiam cubiculum nuper abbatis ibidem, cum secretiori cubiculo annexis et aliis subterraneis officiorum locis dicti nuper abbatis cubiculo spectantibus, cubiculum ibidem vocatum Magnum Cubiculum cum officinis eidem appetentibus, in Turri etiam ij. cubicula, alterum superius et alterum inferius cum subterraneis officinis ibidem spectantibus, conclave unum appellatum Abbats Parlour, cum promptuariis et pannariis eidem astructis, coquinam minorem s. novam cum suis pertinentiis universis, ij. etiam cubicula inter coquinam novam et dicti nuper monasterii portas existentia, cum domo quadam vocata le Aumbrye, ortum etiam unum fenestris dicti magni cubiculi subjacens et continuo muro lapideo septum et circumdatum, stabula ij., curtilagium s. lignarium vocatum Le Kydde Yard, et in magno horreo spatium sufficiens ad reponen-

dum et recipiendum lxxx. velicas feni et straminis.—*De erectione Episc. Cestriæ*, fol. 75.

CHICHESTER.

See *Gentleman's Magazine*, vol. xvii., N.S., p. 81.

ST. DAVID'S.

812. *The Church burned.*—Combustio Meneviæ.—*Ang.-Sacr.*, ii. 648.
1078. *It is plundered.*—Menevia à Gentilibus vastata.—*Ibid.*, ii. 649.
1086. *The Shrine of St. David rifled.*—Scriinium S. David de Ecclesia sua furatur et juxta Civitatem ex toto spoliatur.—*Ibid.*
1088. *The Pagans injure the Church.*—Menevia frangitur et destruitur à Gentilibus.—*Ibid.*, 649.
1131. *The Church dedicated.*—Dedicatio Ecclesiæ S. David.—*Ibid.*, 649.
1131. Dedicatio Menevensis Ecclesia.—*Ann. Camb.*, 39.
1180. *A new Church begun.*—Ecclesia Menevensis diruitur et novum opus inchoatur [ab epo. Petro].—*Ang.-Sacr.*, 649.
1182. Ecclesia Menevensis diruitur et de novo inchoatur.—*Ann. Camb.*, 55.
1220. *The Tower becomes a ruin.*—Nova Turris Menev. Ecclesiæ die Lunæ ante festum S. Martini statim post vespas in ruinam improvisam versa est.—*Ibid.*, 75; *Ang.-Sacr.*, ii. 650.
1248. *An earthquake injures the Church.*—Terræ motus magnus fuit et magna pars ecclesiæ Menevensis corruiat.—*Ann. Camb.*, 87.
1248. Terræ motu magna pars Ecclesiæ Menevensis corruiat ii. Kal. Martii.—*Ang.-Sacr.*, ii. 650.
1274. *The Shrine of St. David.*—Inceptum fuit feretrum B. David in Ecclesia Menev.—*Ann. Camb.*, 104; 1275, *Ang.-Sacr.*, ii. 651.
1280. *The Altar of the Holy Cross.*—Carreu epus. sepultus in Eccles. Manev. prope altare S. Crucis à parte australi.—*Ibid.*, 651.
1284. *King Edward comes on a pilgrimage.*—Rex Edwardus venit causâ peregrinationis, apud S. David unâ cum dom. Reginâ Angliæ, nomine Eleanorâ, die Dominica, in crastino B. Katerinæ V.—*Ibid.*, 651.

DURHAM.

See founded (*Higden. Polych.*, *Gale*, iii. 271).

- *Aldhune's Church.*—Aldhunus Episcopus non parvam de lapide ecclesiam erexit.—*Sim. Dunelm. ap. X. Script.*, c. ii. 28.
- Tertio ex quo eam fundaverat anno pridie Nonas Septembris solemniter dedicavit.—*Ibid.*, c. iv. 29.
- *The Prebends of the Clergy.*—In illis diebus B. Cuthbertus penes Dunelmum sibi pacis sedem elegerat . . . de eadem nutritura (Clerici) fuerant qui primitus sacrum corpus ipsius de

- Insula Lindisfarnensi transvehendo transduxerant, præbendas etiam de more Canonicorum qui nunc dicuntur Secularium, de ecclesiâ possidebant, et exercitia monastica in officiis Ecclesiasticis persolvebant.—*Reginald*, c. xvi., p. 29.
- Emina, the monk's allowance of drink.—*Ibid.*, c. xxi., p. 47 ; *Reg. Ben.*, c. xl.
- *The brass rings on the door.*—Circulos æreos quæ in januis dependent forinsecis.—*Ibid.*, c. l., p. 106.
- *The choir bell.*—Ex signo pulsante dinoscitur cujus horæ terminus, tam nocturnis quàm diurnis momentis, ex ipsorum variatâ immutatione celebretur. Est in choro quantitatis temperatâ Signum modicum, cujus pulsationis tinnitu et famulos ad pulsandum morosè incitant (monachi) et ad finiendum acriori pulsamine invitant.—*Ibid.*, c. lxxxix., p. 189.
- *The Sacrist's duties, etc.*—Vir pauper diù in Curiâ Monachorum vigilis mancipio ministraverat, et diebus festis à Sacristâ pro mercenario conductus ad lapidum onera deferenda, præconis officio plurimos invitabat.—*Ibid.*, c. civ., p. 232.
- The Sacrist reads in bed, his candle fires his straw bed : quædam tabularia stratura testes longiùs et latius prominens extitit, supra quam omnium cortinarum dorsalium et cæterorum ecclesiæ ornamentorum tota collecta superposita conquievit.—*Ibid.*, c. xxxvii., p. 80.
- Oblationes suscepit lintheamina ; circa altare composuit.—*Ibid.*, c. li., p. 107.
- Cuncta vasa sacrata et lintheamina cum indumentis sacerdotibus sub custodie tutela habuit.—*Ibid.*, c. xxxvi., p. 79.
- *The ornaments of the Shrine.* Flamma illa pannos qui Sepulchrum ambierant omnes infuderat, et argento auro et gemmis et ligneo interius locello quibus diutissimè insederat, nihil omninò læsionis intulisse præsumpserat.—*Ibid.* c. xlv., p. 92.
- *The new Church begun.*—C. Annum Willelmi vi^o. Malcolmus rex Scotorum ad principium novæ ecclesiæ Dunelmensis extitit. Erat enim tunc ibidem nova ecclesia incepta iii^o. Idus Augusti feriâ vâ. rege M. et epo. Dunelmensi Willo. et ipso priore Turgoto primos lapides ponentes fundamento.—*Bromton*, 989.
- Temp. Will. I. Dunelmensis Ecclesia omni custodia et ecclesiastico officio destituta erat, sicut desertum spelunca fuit pauperum et debiliũ et ægrotantium qui fugere non poterant.—*Hoveden ap. Savile*, 451.
- *The Church restored.*—Porro predecessor illius qui opus inchoavit [W. de S. Karilepho] id decernendo statuerat, ut Episcopus ex suo ecclesiam, monachi verò suas ex ecclesiæ collectis facerent officinas. Quod illo cadente cecedit. Monachi enim, omissis officinarum ædificationibus operi Ecclesiæ insistent, quam usque Navem Radulphus jam invenit. Augustias Curie mona-

cherus porrecto in longum et latum spatio dilatavit. Urbem muro ipse reddidit fortiolem et augustiorem a Cancellis Ecclesiæ ad arcem usque Castelli productâ murum construxit longitudine. Locum inter Ecclesiam et Castellum quem multa occupaverant habitacula in patenti campi redegit planitiem, ne vel ex sordibus contaminatio vel ex ignibus Ecclesiam attingerent pericula. Diversis Wiri fluminis ripas continuavit structo de lapide magni operis ponte arcuato.—*Ang.-Sac.*, i. 708.

- *Flambard's works*.—Ranulphus circa opus Ecclesiæ modò intentius modò remissius agebatur, sicut illi ex oblatione altaris et cæmeterii vel suppetebat pecunia vel deficiebat. His namque sumptibus Navem ecclesiæ circumductis parietibus ad sui usque testudinem erexerat.
- *The Church dedicated*. Ecclesiam majorem tertio operis incepti anno absolutam Aldhunus dedicavit die 4^o Sept.—*Ang.-Sac.*, i. 701.
- *Eadmund dedicates a western tower*.—Turrim Ecclesiæ Dunelmensis occidentalem quam solam Aldhunus imperfectam reliquerat, ad summitatem perduxit et dedicavit Eadmundus.—*Turgot*, l. iii., c. 5; *Ang.-Sac.*, i. 701.
- *The Chapter-house built*.—Gaufridi tempore Capitulum monachorum quale hodiè cernitur, inchoatum et consummatum est.—*Ang.-Sac.*, i. 709.
- *The Galilee built*.—Hugo novam ad orientalem hujus Ecclesiæ plagam opus instituere cœpit, à transmarinis partibus deferebantur columnæ et bases marmoreæ . . . (after every attempt to complete it) in rimis deficiens manifestum dabat indicium id S. Cuthberto non fuisse acceptum. Omisso itaque opere illo aliud ad occidentem inchoavit in quo muliebris licitè fieret inhortus.—*Ibid.*, 723. Fecit pontem de Elnete, murum quoque à parte aquilonari usque ad australem novum fecit . . . In Castello renovavit ædificia.—*Ibid.*, 724.
- 1242. *New works commenced*.—Incepit Thomas prior novam fabricam Ecclesiæ circa festum S. Michaelis.—*Ang.-Sac.*, i. 737.
- 1341. *Fossor builds a large window, etc.*—Jo. Fossor construxit in aquilonari parte Ecclesiæ crucis ad altare S. Conf. Nicholai et Egidii magnam fenestram vitream.—*Ibid.*, 767. Reparata sunt thorale, granarium, coquina, magna fenestra vii. luminarium in Capite occidentali navis Ecclesiæ, et iij. in parte boreali navis et ii. ex parte boreali chori, et ij. ex parte australi chori perferebantur.—*Ibid.*, 768.
- 1343-1374 *temp.* Fossor built In Eccl. Dunelm. j. magnam fenestram ex parte boreali, j. parvam fenestram ex latere illius et j. parvam supra altare . . . j. domum qui vocatur Maysundu, Domus Elemosinæ.—*III. Script.*, 142.
- *Hatfield builds a throne*.—Ad australem Chori partem juxta

- stallos mynachorum Hatfield novum opus construxit, in medio cujus stallum episcopale . . . et sub stallo locum pro sepultura suâ.—*Ang.-Sac.*, 770.
- . *Works in the Castle*.—In Castello aulam episcopi et aulam constabularii à novo construxit.—*Ibid.*
- . *Castell adds the north window*.—Castell reparavit a novo fenestram borealem in medio angulo Crucis Eccl. Dunelm. et opus lapideum et vitreum in quo depinguntur in vitro iv. Doctorum Ecclesiast. imagines.—*Ibid.*, 781.
- . *The altar of St. Blaise*.—Altare S. Blasie quod postmodum erat altare de Skirlaw.—*Ibid.*, 775.
- . *Skirlaw builds part of the Cloister, etc.*—Skirlaw magnam partem Clausterii fieri fecit ad summam 600*l.* ad constructionem dormitorii.—*Ibid.*, 330.
- . M. et ejus executores dederunt ex præcepto ejus ad constructionem Claustrii 400 et ipse prius dedit 200*l.*—*Ibid.*, 775.
- . *Langley founds Schools*.—Langley fundavit Cantariam in Galilæa.—*Ibid.*, 776.
- . Fundavit duos domos Scholares, j. grammaticalem ii. musicam in le Grene Place.
- 1368-1498.—*The new Kitchen, the Cloisters, etc.*—Structuram novæ Coquinæ 1368 ad summam 180*l.* 18*s.* 7*d.*; ab 1368-1498 expendebantur ad ædificationem Claustrii Dunelm, 238*l.* 17*s.*
- . *Langley builds the Jail*.—Langley totam gaolam gaolæque portas lapideas fundavit.—*Ibid.*, 776.
- . Fox altered the hall of palace.—*Ibid.*, 779.
- . *Castell builds the east gate*.—Tho. Castell orientales portas Abbathie reparavit cum domicilio Janitoris; et construxit S. Helenæ Capellam qua omnes laici bis quotidie ad missam audiendam concurrebant. Illic duo subserviebant Sacerdotes . . . in eodem ædificio construxit cubiculum pro sacerdote in quo dormitant. Reparavit a nova fenestram borealem in medio angulo crucis ecclesiæ; et opus lapideum et vitreum in quo depinguntur in vitro iv. Doctorum Ecclesiasticorum imagines.—*Ang.-Sac.*, 781; *III. Script.*, 133.
1372. *Lord Nevile builds the reredos*.—Dom. Jo. de Nevill fecit Aº 1372 novum opus marmoreum et alabastrinum sub feretro S. Cuthberti pro quo solvit 200*l.* argenti. Fecit Londoniæ in cistulis includi et per mare usque ad novam Castellum transferre. Et dedit ad illud opus super altare quod vocatur Lavadose 600 marcas, et prior et officarii 200 marcas.—*Ibid.*, 769.
1380. Magnum altare die vii. Coronatorum in honore S. M. V. B. Oswald et S. Cuth. dedicatum.—*Ibid.*
- 1398-1401. The Dormitory was in building.—*III. Script.*, 180-7.
1430. Solarium Caritatis had two windows facing north; the vault was built.—*Ibid.*, p. 443.

1433. Marble Lavatory in Cloister.—*Ibid.*
 1507. Synod held.—*Ibid.*, 403.
 1456. The Prior could confer minor orders.—*Ibid.*, 336.
 1379. He receives from Urban VI. mitre, staff, rings, and oil.—*Ibid.*, 147.
 1429. *The Tower struck by lightning.*—In nocte ante diem Corporis Christi superior pars magni Campanilis sub tolo, Anglicè vocato le Poll, ictu fulguris fuit accensa.—*Ibid.*, 217.

ELY.

[1865, *Part II.*, pp. 310-317.]

607. *St. Augustine's Church.*—S. Augustinus construxit Ecclesiam in Ely in honorem B. M. V. in loco Cradundene.—*Ang.-Sacr.*, i. 594.
 673. *St. Etheldreda's Monastery.*—Etheldreda in eminentiori loco Monasterium construxit et cœtum utriusque sexus congregavit. Durabat S^a. Religio sub abbatissarum regimine cxc. annos usque ad 870 in quo quidem anno Eccles. Eliens. a Paganis combusta est. Ex ipsis autem Clericis qui deprædati fuerant post aliquot annos viii. reversi sunt. Ipsis alii succedendo porticus Ecclesiæ resarciens archipresbyterum et præpositum inter se constituerunt. Ita vacillabat Eccles. Eliens. c. annis.—*Lib. Eliens.*, i. c. 43.
 673. St. Etheldryth began the monastery at Ely.—*Ang.-Sax. Chron.*, sub anno.
 964. Bishop Ethelwold came to Ely and caused the monastery to be made.—*Ibid.*; *Hist. Eliens.* lib. i., c. i.; *Gale*, iii. 464.
 970. Ipsam Ecclesiam ab Inguare [et Ubba—*Ibid.*, 602] devastatum [per centum annos desolatam—*Ibid.*, 603]; Ethelwoldus innovavit.—*Ang.-Sacr.*, i. 594.
 —. *Brithnode's Church.*—Abbas Brithnodus circa Ecclesiæ fabricas instabat munificentia fultus, quam a Danis quondam subversam ad perfectum erigere laborabat, tamen properè quàm sperabat consummationem adimplevit ac deinde tectis reparatis quæ igne fuerant consumpta, templum rursus edificatum non minùs eximium quàm priùs apparuit. Dedicationis diem obtinuerunt tempore assignato die sequenti Purificationis S. Marie. . . . In Capite Ecclesiæ ponentes titulum B. Petri, et in australi parte memoriam semper Virginis Mariæ.—*Hist. Elyens.*, *Gale*, ii. 489. [Dunstan consecrated the church.—*Ang.-Sacr.*, i. 604.]
 1108. *Ely becomes a See.*—Transmutatio Abbatiae in Episcopatum.—*Ang.-Sacr.*, 595, 615.
 —. *Richard builds the Church.*—Ricardus ecclesiam suam a prædecessore suo, Simeone, inceptam ædificavit.—*Ibid.*, i. 613. Ut ad perficiendum idem opus Ricardus studiosius insisteret . . . tamque decenti formâ quantum potuit, quoad vixit, ecclesiam a

- prædecessore suo inceptam ædificavit.—*Lib. Eliens.*, ii., c. 143.
 Novo scilicet Ecclesiam suscitans fundamento.—*Ibid.*, c. 118.
- . *The Tower struck by lightning.*—Tempore Hervæi turris Eccles. S. Petri quæ in portâ fuit sita, a summo cacumine igne fulguris erat accensa.—*Ang.-Sac.*, i. 617.
1174. *Ridel's works.*—G. Ridel Cathedram magni alteris et medietatem Chori depinxit. Novum opus usque [versus — *Harl. MS.*, 258, 3,571] occidentem cum Turre usque ad cumulum ferè perfecit.—*Ibid.*, 631.
- . *Infirmery Chapel.*—W. D. Longo Campo, calices de plano opere deaurati quorum unus fuit in Capellâ Infirmorum.—*Ibid.*, 633.
- 1197—1214. *The Galilee built.*—Eustachius construxit novam Galilæam versus occidentem.—*Ibid.*, 634.
1225. *St. Andrew's Altar.*—Jo. de Fontibus, Epus., sepultus est in ecc. Elyensi versus Altare S. Andreæ.—*Ang.-Sac.*, i. 635.
- 1252.—*The Church consecrated.*—Novo opere constructo, tota Ecclesia Eliensis dedicata erat 15 Cal. Oct. in honorem B. Mariæ, B. Petri, and B. Etheldredæ V. in præsentia dom. regis Henrici regis et dom. Edwardi filii ejus.—*Ibid.*, 636.
- 1252, xv. Cal. Oct. (Sept. 17). Die S. Lamberti dedicata est magnificè ac solemniter nimis nobilis ecclesia cathedralis Elyensis. Cujus Presbyterium, præterque hoc turrim excellentissimam opere admirabili ac sumptuoso nimis, Hugo ejusdem loci Episcopus, propriis sumptibus usque ad perfectam consummationem construxerat. Idem quoque regale palatium cum thalamis et aliis ædificiis ad idem pertinentibus in curiâ suâ Elyensi gloriosè edificaverat; affuerunt Episcopi Norwicensis et Lond. . . . dominus rex et multi magnates, etc.—*Matt. Par.*, 820; *B. Cotton*, 129.
- . *The Presbytery built.*—Presbyterium, præterque hoc turrim excellentissimam Hugo propriis sumptibus ad perfectam consummationem construxerat. Regale palatium cum thalamis ædificaverat. Although the convent, palace, and townsfolds' houses were thronged, the bishop complained that the feast was short of guests.—*Matt. Par.*, 848.
- 1320, xiv. Kal. Martii. *Walsingham builds the Octagon.*—A. de Walsingham præfectus in Sup. Priorem . . . [et in brevi Jo. de Craudene electus in Priorem] ad festum S. Thomæ Ap. A.D. MCCCXXI. factus Sacrista; fuit Sacrista usque ad xxv. diem Octobris, A.D. MCCCXLI. MCCCXXII. locum in quo novum Campanile fuisset constructurus, per viii. partes arte architectonicâ mensuratas, in quibus viii. columnæ lapideæ totum edificium supportantes erigerentur, et infra quas Chorus postea cum stallis esset construendus, fodere fecit . . . tunc demum illas viii. columnas cum subsequenti opere lapideo inchoavit, quod

quidem usque ad superiorem tabulatum per annos vi. consummatum A.D. MCCCXXVIII. Statim illo anno illa artificiosa structura lignea novi Campanilis, super prædictum opus lapideum ædificanda, fuit incæpta, et maximis et onerosis expensis, præsertim pro lignis grossis structuræ necessario congruentibus, longè latèque requirendis ac per mare et per terram, apud Ely adductis. Opus erat finitum 1342. Custus novi campanilis per xx. annos tempore Alani MCCCC^{li} vi^s xi^d. Custus Novæ Cameræ juxta Infirmariam per tres annos lx^{li} xvij^s ix^d. Custus Novi Muri juxta Cimiterium cum seldis ibidem perquisitis, unà cum constructione Novarum domorum, Portarum, et murorum per circuitum in Sacristariâ per xii. annos clxxx^{li} xiii^s xj^d.—*Ibid.*, 644.

— *His works in the Precincts.*—Ex parte boreali juxta villam in longum a Cimiterio Parochiali ecclesiæ usque ad Officium Eleemosinariæ murum erexit lapideum bonum et altum : alterum, a loco ubi incæpit usque ad angulum Capellæ S. Mariæ, cingens muris lapideis totum Officium Sacristariæ.—*Ibid.*, 646.

In angulo quoque boreali juxta Cimiterium Cameram lapideam quadratam plumbo textam construxit : in cujus parte superiori est Camera quædam cum mensâ quadratâ ad calculandum et ad proventus officio pertinentes recipiendum. Sub quâ est duplex Camera muro lapideo divisa, una pro seldâ aurifabri, et alia pro quodam parvo cellario pro vino officii, cum habeatur reponendo.—*Ibid.*, 646.

Duas alias domos, muris lapideis et tectas tegulis construxit : unam longam diversa habentem receptacula pro necessario officiis diversis et artificiiis, cum coquinâ similiter et pistrino ; et aliam domum pro molendino equino, et cum muro interposito pro lardario.—*Ibid.*, 646.

Construxit etiam Cameram lapideam, plumbo tectam, valde contiguam in Infirmariâ habentem Cameram superiorem cum duobus caminis et inferiorem cum uno largo camino et puteo aquæ, cum parvo cellario, sub custodiâ Infirmarii.—*Ibid.*, 647.

1338. *The new Choir.*—Novus Chorus factus est temp. Edw. III. et sequentibus per fr. R. de Saxmundham.—*Ibid.*, 642.

— *Shrine in St. Katharine's Chapel.*—Post matutinas in Capellâ S. Katarinæ, eò quod in Choro propter imminentem ruinam [*i.e.*, Campanilis] decantare Conventus non audebat.—*Ibid.*, 643.

— *Crauden builds the Prior's Chapel and Chamber.*—Jo. de Craudene fabricari fecit, ad hospitium Prioris, novam Capellam. Fecit autem fieri unam novam Cameram, ex opposito Capellæ prædictæ, ad aquilonem ; ubi quandoque cum fratribus suis spirituales habuit tractatus, jura Ecclesiæ et utilitates ac negotia ecclesiæ necessaria concernentes. Habuit etiam ibidem

Studium suum pro libris, cum sibi vacaverat inspiciendis.—*Ang.-Sacr.*, i. 649.

— *The Lady Chapel commenced.*—Dom. Symon Epus. circa fabricam Capellæ S. Mariæ ex parte boreali Cathedralis Ecclesiæ incæptam multas et largas tradidit expensas. . . . Morte præventus fabricam prædictam consummare non potuit. Immo cuidam simplici monacho Elyensi, fratri Johanni de Wysbeche qui Christi fidelium eleemosynis dictam Capellam a fundamentis incæpit, perficiendam reliquit.—*Ibid.*, i. 651.

1321. Frater Jo. de Wisbeche in honore semper Virginis Mariæ in festo annunciationis suæ fabricam dictæ Capellæ ex parte boreali cathedralis ecclesiæ inceptit.—*Ibid.*, 651.

Cujus fabricæ lapidem primum posuit Alanus de Walsingham tunc temporis Sup. prior Elyensis.—*Ibid.*, 651.

1349. Jo. de Wisbeche per annos xxviii. et septimanas xiii. opus sollicitudine continuasset, et structuram lapideam, simul cum imaginibus infra Capellam et extra, numero cxlvii., præter minutas imagines in tabulâ supra altare, et præter imagines ad hostium introitus in capellâ . . . consummasset, obiit.—*Ibid.*, 652.

— *The Parish Church of St. Cross.*—S. Langham epus. perquisivit a dom. Edw^o. III. ut Episcopus quisque die Intronizationis suæ ad hostium Occidentale ecclesiæ, juramentum præstabit ad illa et alia jura et libertates Ecclesiæ observanda. Novam ecclesiam parochial. S. Crucis ex parte aquilonari monasterii dedicavit.—*Ibid.*, 663.

— *Attendance on a sick Monk.*—Certi fratres de Conventu deputati ad custodiendum confortandum, et cum opus fecerat, consulendum fratrem infirmum ; sicut moris est, inter religiosos facere fratribus in extremis languentibus ; et diligenter observantes statum infirmi, proponendo sibi crebrius verbæ ædificatoria de Passione Christi, de misericordia Dei, et alia hujusmodi.—*Ibid.*, 654.

1366-1373. *Bp. Barnet glazes Windows in the Presbytery.*—J. Barnet Epus. fecit fieri iij. fenestras in Presbyterio ex parte australi ecclesiæ, et duas ex parte aquilonari.—*Ibid.*, 664.

1443. *The Altar of Relics.*—Lodowicus Lushburg obiit honorificè sepultus inter duas columnas marmoreas juxta Altare S. Reliquiarum.—*Ibid.*, 671.

1478. *The Shrine of SS. Alban and Ermenilda.*—Epus. W. Gray sepultus est inter duas columnas marmoreas ex boreali parte ecclesiæ per Feretrum SS. Albani et Ermenildæ ad cameram capellæ Jo. Alcock.—*Ibid.*, 673.

1531. Assigned to the dene's [Roberte Stewarde late Prioure, Cxx^{li} vij^s vi^d] lodging, all the edifices and grownd from the gret hall to the galery wall westward, and from the olde hall with the kechyn called the Priours Kechyn, with Chappell and

Gallery southward with the soyle of the same, except the stuff of the Kechyn and except j. parcell of the Kechyn, under the Chappel Chambre. The Gret Hall to be for the petit canons with all the other menysters and officers to dyne and sup in, with the volts underneth the same, and also the Covent Kechyn, and the little buttre adjoyning to the same, with sufficient implements of Kechyn stuff, botry, and napery.

——. *Doctor Cox* [Richard Cox, D.D., xx^{li}].—The Celerer's Lodgyng from the Firmary northward, with all the edifices both beneth and above, as far as the buyldyng goeth southward, with the garden extendynge to the Dorter westward, provisio for the olde man lodgyng dur. vita.

——. *Dene of Stoke* [Matthew Parker, D.D., xx^{li}].—The Paynted Chamber from the Fermore of the sowth to the outtermost part of the buyldyng northward, and from the church yard westward, with all the edifices beneth and above, with the chamber annexed to the same called Cottis Chamber, with the churchyard thereto adjoyning, and halfe the yle adjoyning thereto.

——. *Doctor Meye* [L.L.D., xx^{li}].—The Blacke Hostre from the Fermory of the north, with all the edifices both beneth and above southward, with the Chamber sometyme the Cellarer's annext thereto of the est, of the garden annexed to the same sometyme the Firmorer's, with a Kechyn, dicte fermore: with the nether part of the Chamber hows, beyng halfe the charge of the coveryng of the same, with the orcharde agaynst the same.

——. *Mr. Custons* [Sir John Custons, late monk, xx^{li}].—Gent Hall with all the edifices both beneth and above, from the Fermory Chappel north wall of the north, and the wall of the garden of the same hall, with the garden adjoyning to the same of the south, and from Mr. Hamond's lodgyng of the eest to the Black Hostry of the west; with Chamberer Howse, viz. le on part, beryng half the charges of the coveryng the same.

——. *Mr. Ayer* [Giles Ayer, B.D., xx^{li}].—Mr. Hamond's lodging from the Firmary of the west, with the edifices both above and beneth, with garden and orchard annexed to the same, and the Little Chappel in the Fermory Chappel except the leade.

——. *Mr. Hamond* [Sir Roberte Hamonde, late monke, xx^{li}].—The Almery with all the edifices, courts, and gardens belonging to the same, lacking ij. chynes wyndows.

——. *Doctor Lyson* [Wyllyam Lyson, a Master of the Chauncery, xx^{li}].—The Sentre Hall as it is compassed, howses, yards, and gardens.

——. *Mr. Ward* [Sir John Warde, late monke, xx^{li}].—The Newe Hall with the Audit Chamber and the Chappell Chamber called Mr. Lee Chambre, with the howse and vaults there about, with the litle garden and pultre yard, and the ponds there, and the

Chappel Chamber and parcell of the Kechyn underneth the same, lackyng one pair stayrs.

The chamber at the hall dore to be for an Awdit Chamber.

— *For Petit Canons.*—Knight's Chamber, j. waut underneth, Sir John Corbet [petti canon, late monk, x^{li}].

iiij. chambers in the Gate Howse for viij. singyng men.

The ij. porters his chamber and the Gayl Howse.

The Shryne Chamber, Cotts [Sir Edmund Coots, one of the same howse, petti canon, x^{li}].

— *In the Fermery.*—j. chamber next to the ground, Sir John Bury [late monk, x^{li}].

j. chamber above, Syr Will. Sewal [late monk, x^{li}].

The Lord's Chappel Chamber, Sir John Syward [Spirarde, gospeller, viij^{li} cvj^s viij^d].

The chamber under one roof, Sir John Skeel [al. Sir John Chatteris, late monk, x^{li}]; Sir John Stoneham, Sir Thomas Mawnde [epistoler, viij^{li} cvj^s viij^d].

2 chambers, one above the other, Sir Nicholas Duxford [one of the said house, x^{li}]; Sir W. Withred [Whittbred, late monke, x^{li}].

There were 3 students in divinity, vj. aged men, and 8 singyng men to sing and serve in the quere, each at vj^{li} xiiij^s iiij^d; 8 queresters, each at lxxvj^s viij^d; a master of the queresters, x^{li}; the schole master of the grammar schole, at xvi^{li} xiiij^s iiij^d; the usher, viij^{li}; the ij. sextens, each vj^{li}; and 24 scholers, each at lxxvj^s viij^d.

The Malt Garnrer, the Schole Howse, the Schole Master Chamber, the Usher's Chamber, and Chamber for the Children.

The Caterer over the Backhowse dore.

The Chamber next to the stayrhede for the ij. sextens.

The Vj. beedmen in the new Dortor.

The Waxe Howse.

The olde halle at the hall dore.

The Brew howse and the Backhowse.

Maltyng Hows.

Long Dorter with the privi dorter.

The Chamberlain's Chamber.

Milhowse with the Scholehowse in the Almery.

The Olde Hall in the Sentry.

The Garner in the Sentry next to the Churchyarde.

The Bougry [*i.e.*, wax chandlery] hall.

The stones throwghout in the churchyard.

The butler to have a chambre in the volt.

The stable and garner above.

The pettencyaris [*i.e.*, Pitanciary].

The Frayter.

The Chapter House to be changed.

The necessary reparacyon and edyfices to be done wher most necessary is and most nede first, in the holl agrement of the commissyoners, dene, and chapter. ij. of the prebendaryes to be assigned both to pluck down and sell and reserve for necessary buyldings of the commyssioners, or the most part of them, and the same to be accomptable before the same commyssioners or dene and chapter iiij. tymes in the yere, and for defawt in the expenditure, or for easyng them that have the charge, that shalbe lawful to the sayd commyssioners, upon informacyon made to them by the dene and chapter or the more part of them, to elect other ij. from tyme to tyme ones a yere, to the discares of the more part of the said commyssioners.

Mr. Dene of Stoke and Mr. Ward elect pro hoc tempore.

This is the copy of the Commyssioners order, wryte by Mr. John Goodrick. There are also mentioned as leaded, St. Catharine's Chapel, Lady Chapel and Entry, Prior Per's Chamber, the Inner Chamber in the Sentry, Scryne's Chamber, the porch of the Secrestry, the barnes and Steward's Chamber.—*MS. Benet Coll.*, 120, fol. 318-320, to which I had access through my friend Archdeacon Emery, B.D.

GLOUCESTER.

- . *St. Peter's Church built by Ethelfleda*.—Temp. Edwardi filii Ælfredi; in monasterio S. Petri Glouc. quod Ethelfleda cum viro Ethelredo ingenti curâ construxerat.—*W. Malm. de Gest. Reg.*, l. ii., c. v.; *ap. Savile*, 46.
- . *Church built by Osric*.—Osricus (qui obiit 729) in civitate Gloucestriæ monachorum Cœnobiale in honore S. Petri A. domno Theodoro Cant. Archº et Bosel. Wygorniensi Epº confirmantibus nobiliter construxit.—*Hist. Mon. S. Petri Glouc.*, 4.
- 1022. *The Monastery made Benedictine*.—Wolstanus Epus. Wygorniensis Clericos, qui ecclesiam S. Petri antea rexerant, sub regulâ B. Benedicti collocavit.—*Ibid.*, 8.
- 1058. Aldredus ecclesiam a fundamentis construxit de novo. Et in honore S. Petri honorificè dedicavit.—*Ibid.*, 9; *Stubbs*, 1,701.
- 1058. *The Church dedicated*.—Aldredus Wigornensis Episcopus ecclesiam, quam in civitate Glowernâ a fundamentis construxit, in honore Principis apostolorum Petri honorificè dedicavit.—*Sim. Dun. ap. X. Script.*, 189; and *Diceto, Ibid.*, 478.
- 1056. Aldredus Wygorn. Episcopus constituit ecclesiam S. Petri in Glavornâ.—*Oxenedes*, 28.
- 1058. Bp. Ealdred hallowed the monastery at Gloucester, which he had himself raised to the glory of God and of St. Peter.—*Ang.-Sax. Chron., sub anno*.

1089. *The foundation stone laid.*—In die festivitatis Ap. Petri et Pauli Glovernenis Ecclesiæ locatur fundamentum, Roberto Herefordensi Epo. primum lapidem in eo ponente.—*Ibid.*, 11.
1100. *The Church dedicated.*—Id. Julii (15) ecclesia, quam Abbas Serlo a fundamentis construxerat Gloverniæ, ab Epis. Samps. Wygorn. Gundulpho Rovensi et Herveo Bancom. dedicata est magno cum honore.—*Flor. Wigornii*, 277; *Chron.*, 12.
1102. *The Church burned.*—Ecclesia S. Petri Gloucestriæ cum civitate igne cremata est, xiii. Kal. Junii.—*Ann. Margan.*, 7; *Chron.*, 12.
1102. Clocestria combusta est cum Abbatiâ.—*Ang-Sacr.*, i. 297. Non plus quam iij. monachos invenit Serlo Abbas.—*W. Malm. de Gest. Reg.*, l. i., c. iv.; *Savile*, 283.
1122. Glocestriâ cum ecclesiâ, S. Petri combusta est.—*Ang-Sacr.*, i. 298.
1122. Civitas Glovernia cum principali Monasterio viij. Idus Martii denuo conflagravit incendio A° Regis Henrici xxii. (tertio quo regnare cœpit primò combusta).—*Chron.*, p. 15. 1121, vii. Id. Martis.—*Ann. Margan.*, 10.
- *Curtehose buried before the High Altar.*—Curtehosa coram principali altari sepelitur.—*Chron.*, 15.
1222. *Great East Tower built.*—Magna turris Gloucestrensis Ecclesiæ orientalis auxiliante Heliâ ejusdem monasterii Sacristâ, est erecta.—*Ibid.*, 25.
- *St. Mary's Church and some Conventual Buildings burned.*—S. Maria ante portam Abbathiæ et pars pistrini et bracini et domus inter portam et stabulum incensa est.—*Ibid.*, 26. Portam quæ vocatur Lichgate.—*Ibid.*, 26.
1122. March 8. The town of Gloucester was burned while the monks where singing their mass; then came the fire on the upper part of the steeple and burned all the monastery and all the treasures that were within, except a few books and three mass robes.—*Ang-Sax. Chron.*, sub anno.
1181. Monasterium Glouerniæ factum est.—*Ecclog. Hist.*, iii. 329.
1224. *The Cemetery Chapel built.*—Capella B. M. in Cimeterio ex sumptibus Radulphi est consummata.—*Chron.*, 27.
1237. *The Tower built; the Stalls made.*—Obiit Helias de Herford monachus, qui turrim abbatiæ erexit, stalla monachorum antiqua construxit.—*Ibid.*, 28.
- 1239, Sept. 18. *The Church dedicated.*—Dedicata est Ecclesia abbatiæ a Waltero de Cantelupo Wygorn. Epo. in honore Petri Apostoli, assistantibus sibi de Evesham Theokersbury Persorâ et Cirencestriâ abbatibus.—*Ibid.*, 28.
1242. *The Monks build the Nave-vault.*—Completa est nova volta in navi ecclesiæ, non auxilio fabrorum ut primo, sed animosâ virtute monachorum.—*Ibid.*, 29. Eodem anno incepta est nova

- Turris versus occidentem in parte australi ecclesiæ a Waltero de Sco. Johanne tunc priore.—*Ibid.*, 29.
1243. *The South-west Tower built.*—Tempore Joh. de Felda turris occidentallis a parte australi perfecta est.—*Ibid.*, 30.
1246. *A new Refectory begun.*—Dirutum est vetus Refectorium monachorum et incepta est structura novi.—*Ibid.*, 30.
1273. *The altar of St. Cross.*—Adam de Elmlye monachus coram altare S. Crucis in magna ecclesiâ sepelitur.—*Ibid.*, 32.
1283. *Gloucester Hall founded.*—Fundata est domus nostra apud Oxoniam a dno. Jo. Gyfford.—*Ibid.*, 32.
1283. When a monk died briefs were issued by the Sub-Almoner to the dependent Priories, and those in concert with the Abbey; the expenses to be paid by a contribution from the Obedientarii, 12^d from Cellarer and Almoner, 6^d from Chamberlain and Sacrist and Sub-Almoner, 3^d from the Præcentor and Infirmarer.
1300. *A fire in the Precinct.*—Die Epiphaniæ inceptit incendium in unâ domo super meremium in magnâ Curiâ abbatiæ. De cujus igne accensa fuerunt parvum Campanile et magna Camera et claustrum.—*Ibid.*, 35.
1305. *The Abbot's Great Hall.*—Siderunt Glocestriæ milites Justiciarii super inquisitione de Traylbaston. Abbas de Gamages tenuit festum sumptuosum in magnâ Aulâ in Curiæ abbatiæ.—*Ibid.*, 38.
1303. *The new Dormitory.*—Dirutum est vetus dormitorium et incepta est structura novi dormitorii.
1313. Novum Dormitorium circa festum S. Michaelis perficitur, et fratres monachi ex cellis egredientes cum lectis suis omnes se ad novum dormitorium transferunt c. festum Omn. Sanct.—*Ibid.*, 42.
1318. *The South Nave Aisle is Built.*—Constructa est ala australis in navi Ecclesiæ.—*Ibid.*, 44.
- 1329—1337. *St. Andrew's Aisle is built.*—J. Wygmore Cameram abbatis juxta gardinum Infirmarii construxit. Tempore ejus inceptit oblatio fidelium . . . erga regem Edwardum, ita ut infra paucos annos tanta erat plebis frequentatio ut civitas Glocestriæ vix caperet multitudinem populorum ex diversis civitatibus Angliæ villis et vicis illuc confluentibus, ita quod de oblationibus ibidem oblatis infra vi. annos prælationis suæ Alam S. Andreæ ut nunc cernitur à fundamentis usque ad finem produxit. Cameram abbatis juxta magnam Aulam cum parvâ aulâ sibi annexâ et Capellâ ibidem perfecit.—*Ibid.*, 46.
- 1337—1351. *The Choir Vault built with the Stalls.*—Temp. Adami de Stanton [buried near altar at St. Thomas, M.] constructa est magna Volta Chori, cum stallis ibidem ex parte Prioris ex oblatione fidelium ad tumbam regis.—*Ibid.*, 47.

The offerings of jewels and rich cloths were so great that 100 silken and cloth of gold were sold cheap.—*Ibid.*, 47.

1351—1377. *The Abbot's Chapel built.*—Capellam abbatis juxta hortum Infirmarii ampliavit T. Horton.—*Ibid.*, 50. Præcentor et Supervisor Operis.—*Ibid.*, 54.

— *The High Altar and Stalls erected, St. Paul's Aisle built.*—Magnum Altare cum Presbyterio ibidem cum stallis ex parte abbatis fuerunt incœpta et consummata. Ala S. Pauli quæ incœpta fuit A^o regis Edw. III. 41^o et in a^o xlvii^o est consummata, cujus operis expensæ extendunt se ad MCCXXI^{li}, construxit in ingressum Chori in parte boreali imagines cum tabernaculis ibidem.—*Ibid.*, 50.

— *The Retable.*—Tabula desuper altare cum imaginibus ejus opere constructa fuerat.—*Ibid.*, 51.

1378. *Parliament held in the Abbey.*—Incœpit Parliamentum; Rex Richardus in abbatia hospitabatur. Conventus per aliquot dies in dormitorio postea in domo scolæ manducaret . . . in pomærio eorum prandium parabatur. In Refectorio de armorum legibus tractabatur. Aula Hospitum communi parlamento erat deputata. In Camerâ Hospitii, (quæ Camera Regis propter ejus pulchritudinem antiquitus vocata est) Consilium Secretum inter magnates versabatur, ac in Domo Capituli Consilium commune. Omnia loca nundinarum quam religiosa cernentibus apparerent. Viridum claustrum tantâ luctantium et ad pilam ludentium exercitatione extitit deplanatum quòd nulla viriditatis vestigia in ibi sperabatur.—*Ibid.*, 53.

1381. *The Cloister completed.*—W. Froucestre Clastrum Monasterii, quod fuit incœptum tempore T. Horton Abb. et ad ostium Capituli perductum et multis ibi annis imperfectum ibidem relictum, magnis expensis honorificè construxit.—*Ibid.*, 55.

1390. *The Abbot is mitred.*—Mitrâ et annulo est insignitus petitione ducis Glouc.—*Ibid.*, 56.

The S. part of the Cross Isle and much of the Presbytery vault was made by oblations at the tomb of K. Edw. 2.

Abbot Selroke made a great part of the exceeding fair and square tower.

Abbot Morwent newly erected the very West end of the church and 2 arches of the body of the Church, one on each side, minding if he had lived to have made the whole body of the Ch. of like work. He also made the stately and costly porch on the South side of the body of the Church.—*Leland's Itin.*, ii. 81.

Abbot Hanley and Farley made our Lady Chapel.—*Ibid.*, 80.

— *The Abbot's House.*—Aulam nostram plumbo coopertam vulgo voc. Plumbam Aulam; ac. j. panarium, j. promptuarium, cum j. coquina, ij. domiciliis ad cibaria reponenda, ac j. parvam quadratam cum quodam stagno s. vivario, ad quod refluit aqua dulcis, situato et existente in orientali fine ejusdem Aulæ.

Necnon j. magnum cubiculum in quo Servi quondam Abbatis edere solebant, situatum et existens in fine occidentali dictæ Aulæ, ac. j. panarium, j. promptuarium, j. subterraneam Officinam cum quâdam viâ ducente ad eandem, scituatas et existentes in australi parte ejusdem magni cubiculi.

Ac j. quadratum s. locum vacuum eidem Cubiculo adjacens.

Necnon j. aliud Cubiculum communiter voc. Quadratum Cubiculum scituatum in boreali parte dicti magni cubiculi, cum iij. aliis cubiculis super dictum quadratum cubiculum ædificatis.

Ac j. aliud Magnum Cubiculum in quo Abbas edere solebat cum j. panario j. promptuario et una subterranea officina scituatis in australi fine ejusdem cubiculi.

Ac j. Domum Deambulatoriam scituatam in dicto fine australi et ex parte orientis ejusdem cubiculi.

Ac j. cubiculum scituatum in australi parte ejusdem Deambulatorii cum iij. cubiculis (interioribus) insimul constructis et scituatis in boreali parte ejusdem Deambulatorii.

Ac etiam illa iij. interiora cubacula cum j. meditullio, j. capella et alia domo deambulatoria eisdem iij. cubiculis annexis, scituata in boreali termino dicti Magni Cubiculi in quo abbas edere solebat, et ex parte orientali ejusdem cubiculi, necnon j. aliam Aulam, j. panarium, j. promptuarium, j. coquinam, et ij. cubacula existentia in fine orientali ejusdem Deambulatorii.—*Abbot's Lodging, Rymer*, vi., p. iii., p. 70.

The dog-kennel (contagium), slaughter-house, stables, and Barton were outside the precinct.—*Ibid.*

[1865, *Part II.*, pp. 436-444.]

HEREFORD.

29. *Cathedral built by K. Milefred.*—Milefredus rex Ecclesiam egregiam lapideâ structurâ ad laudem et honorem B. Martiris Ethelberti a fundamentis incepit et pia devotione perfecit.—*Bromton, ap. X. Script.*, 754.
1055. *The Cathedral burned.*—Algarus combussit Hereford et ecclesiam S. Athelrich.—*B. Cotton.* 43; *Ann. Camb.*, 25.
1055. Earl Ælfgar went to Hereford town and burned the great monastery which Æthelstan had built, and slew the priests within the monastery and many besides, and took all the treasures therein and led away with them.—*Ang.-Chron.*, sub anno. Anno XIII. Regis Edwardi. Algarus et Griffinus Herefordiam captam et ecclesiam S. Ethelberti canonicis [septem qui valvas principalis Basilicæ defenderent.—*Hoveden ap. Savile*, p. 443], occisis et urbe spoliatâ incendunt.—*Bromton*, p. 945.
1056. *Æthelstan, the Founder's body, translated.*—Herefordensis Episcopus Æthelstanus, viij. Id. Feb. discessit. . . . cujus corpus delatum Herefordum in ecclesiâ quam ipse a fundamentis construxerat, est tumulatum.—*Sim: Dunelm ap. X. Script.* p. 188.

- *The Cathedral of Robert of Lorraine, built on the model of Aix-la-Chapelle.* — Robertus Lotharingus Ecclesiam tereti schemate ædificavit Aquensem basilicam pro modo imitatus suo. — *W. Malm. de Gest., Pont. ap Saville, p. 286.*
- Oct. V. Kal. — Obitus Kenelmi Episcopi fundatoris ecclesie ("hospitii" written over in a later hand) S. Ethelbert Obiit. Eccl. — *Cath. Heref. ap Rawlinson, p. 27.*

LICHFIELD.

822. *Ethelwald founds Prebends and Provostry.* — Ethelwaldus clericis secularibus certas præbendas consignavit et Huictam titulo Præpositi Canonicorum præfecit. — *Ang.-Sacr., i. 463.* The title of Provost and Dean were not distinguished till near the twelfth century. — *Ibid.* Bp. Cornhill first gave permission to Canons in the thirteenth century to elect the Dean. — *Ibid.* Dean Derby sat in Parl. 1295, 1300, 1302, 1304. — *Ibid.*
666. *The See at Lichfield.* — A Tempore fundationis Eccles. Lichfeldensis usque ad tempus Lanfranci Archiepi. Cant. semper fuit sedes Cathedralis apud Lichfeldam tantum. — *Ibid. i. 433.*
- 1128 — 1148. *Clinton's Works.* — R. de Clinton Ecclesiam Lichfeld. Erexit tam in fabrica quam in honore numerum Prebendarum augendo, Castrum Lichsf. muniendum Villam vallo Vallando. — *Ibid. i. 434; MS. Cott. Vesp., E., 32.*
- 1295 — 1322. *Langton's Works.* — W. de Langton Clausum Lichsf. muro lapideo circumcinxit. Feretrum magnum pro reliquiis S. Ceddæ precii 2000 Libr. præparavit, magnam partem ultra vivarium construxit; Vicarios Lichsf.: domibus quibus in habitant in Clauso Lichfeldensi feoffessavit, Palatium Episcopi in clauso construxit; fabricam capellæ B. Mariæ ubi sepultus est fundavit, et pecuniam sufficientem ad eandem Capellam planè construendam est testamento suo legavit et dimisit. — *Ang.-Sacr., i. 442; E., xvi. 33.*
- *Langton's Tomb.* — Rogerus de Norburg corpus W. de Langton, intulit in sepulchrum magnificentius ad australe cornu principis altaris. — *Ang.-Sacr., i. 443.*
1315. *The Bell-tower burned.* — 7 Id. Apr. combustum fuit campanile cum panis in Clauso Lichfeldensi. — *Ibid., i. 447.*
- 1322 — 1350. *The Tower of North Gate.* — Rog. de Norburg. Turris ad portam occidentalem perfecta est. — *Ibid.*
- c. 1424. *Chantry Priest's House.* — I. de Odenbie archidiaconus Derbiæ executor ultimæ voluntatis d. Burghill Epi. construxit domum pro cantaristis in Clauso cohabitare incipientibus de bonis magnâ ex parte prædicti Epi. — *Ibid., i. 452.*
- 1459 — 1490. *The Houses of the Residentiaries.* — J. Halse Epus. T. Mylley Registrarius Epi. splendidas latericias ædes juxta stagnum posuit ad occidentem pro Canonicis Residentiariis.

H. Edial contiguas et proximas magnificentius ædificavit; G. Strangwaies similes posuit ad orientalem partem Clausi.—*Ibid.*, i. 454; *Vesp.*, E., xvi. 34.

1492. *The Library built.*—T. Heywood decanus ob., triennio ante mortem 40 libras in capitulo donavit ad ædificationem Bibliothecæ latericiæ juxta domum Decani.—*Ang.-Sac.*, i. 454.

1450. Bibliotheca latericia perficitur per decanum Yotton.—*Ibid.*, i. 455.

1416-1518. *The Choristers' House built.*—Decanus Jac. Denton adjumento Epo. Gal. Blythe fuit in extruendâ domo pro choristis, quorum numero addi 4 novos curavit.—*Ibid.*

Templum tunc temporis reparatur et ordinatur.—*Ibid.*

In the Greater Close the Bishop lived on the N.E., next him were the Dean's and Canons' houses. There were 24 houses, one canon's house was on the Bishop's side.—*Ibid.*, i. 459.

LINCOLN.

——. *The Church of St. Paulinus.* Paulinus Ecclesiam egregii operis perfecit.—*Diceto*, ap. *X. Script.*, 782; *Bede*, *Hist. Eccles.*, l. ii., c. xv. De lapide a fundamentis.—*Stubbs*, 1688.

——. *The Church of Remigius.*—Remigius Ecclesiam apud Lincolniam quam de novo construxerat, etc.—*Knighton*, c. vi., ap. *X. Script.*, 2,364; comp. 217, 490, 1,708. Remigius Cathedralē suam in summo apud Lincolniam montis vortice in honore B. Virginis fundari, egregiēque in brevi consummari procuravit. . . Constitutâ Ecclesiâ et stabiliter collocatâ juxta ritum Rothomagensis ecclesiæ, quam sibi in singulis quasi exemplar elegerat et perfecerat; Canonicos xxi. statim adhibuit, datis præbendis et assignatis, cunctorum etiam altarium totius ecclesiæ oblationibus Canonicis eisdem perpetuâ largitione concessis.—*Gir. Camb. Ang.-Sac.*, i. 415.

1147. *Alexander restores the Church after a fire.*—A° Stephani R. X° Alexander Lincoln. Episcopus ecclesiam Lincolnîæ, quæ combustionē deturpata [deturbata—*Hoveden*] fuerat, ut pulcrior appareret quam antè [cū primum nova facta fuerat—*Hoveden*], muro artificiose [miro artificio—*Hoveden*, 489; *Huntingdon*, 394] reformavit.—*Bromton*, *Ibid.*, 1,034. Alexander Ecclesiam Lincolnîensem casuali igne consumptam egregiē reparando lapideis firmiter voltis primus involvit.—*Giraldus Camb. ap. Ang.-Sac.*, i. 416; *Martir. Jo. de Schalby*, MS. Harl., 6,954, fol. 4.

——. *Bp. Geoffrey gives two large Bells.*—Galfridus ornamenta ecclesiæ suæ, quæ CCC. libris Aaron Judæo per decessorem suum fuerunt obligata, redemit, et duas campanas grandes atque sonoras donavit.—*Schalby*, fol. 4 b.

1215. *The Cathedral made a Stable.*—Vulgus ignobile et fi ii Belial

de matrice Ecclesia fecerunt stabulum, introducentes equos et pecudes.—*Hoveden*, 558.

- . *St. Hugh restores the Choir, etc.*—Hugo Burgundiensis Ecclesiæ suæ Capitulum Pariis lapidibus marmoreisque columnis miro artificio renovavit, et totum a fundamentis opere sumtuosissimo novum erexit. Communam ecclesiæ suæ egregiis largitionibus amplificavit.—*Giraldus, Camb. ap. Ang.-Sac.*, i. 419. Nobilis fabrica quam cœpit a fundamentis erigere. — *Vita S. Hug.*, p. 336.

1239. *Earthquake and injury to the Church and Tower.*—Terræ motus magnus; Ecclesia Lincolniensis metropolitana scissa est a summo deorsum.—*Hoveden*, 629. Persequente episcopo Lincolniensi Canonicos suos, dum unus eorum sermonem faceret in populo, conquerendo dixit, "Et si taceamus, lapides pro nobis clamabunt," corruit opus lapideum Novæ Turris eccles. Lincoln. homines qui sub ipsâ erant conterendo, quâ ruinâ tota Ecclesiæ commota et deteriorata est. Sed Episcopus manum correctionis efficaciter opponere satagebat.—*Matt. Par.*, 522.

- . *Hugh de Wells completes the Palace.*—Hugo de Welles aulam Episcopalem a S^{co} Hugone inchoatam et coquinam sumptuoso opere consummavit.—*Schalby*, fol. 4 b.

- . *Bp. Oliver de Sutton walls the Close.*—Oliverus de Sutton Clastrum Ecclesiæ fieri procuravit et de suo 50 marcas contulit ad constructionem ejusdem. A rege Edwardo [I^o] impetravit ut circuitus edificiorum circa ecclesiam constructorum muro certe altitudinis cum venellis intermediis clauderetur pro securitatem Canonicorum et aliorum ministrorum dicte ecclesiæ qui pro matutinis dicendis nocte media eandem ecclesiam adierunt. He also built St. Mary Magd. Church in atrio, because the parishioners of St. Mary Magdalen, which had been from the foundation in the Cathedral at the west end, caused a crowd.—*Schalby*, fol. 5 b.

- . *Richard de Gravesend makes a Statute for the separate maintenance of the Choristers; and promotes the foundation of a Vicar's Close.*—Ric. de Gravesend statuit ut Choristæ ecclesiæ xii. numero, qui prius vixerant de elemosynaria canonicorum, ex tunc sub uno magistro viverent in communa et inhabitarent communiter unam domum, et ad sustentationem eorum tam pensiones quam alios proventus ecclesiasticos, quibus possent competenter vivere, assignavit.—*Ibid.*, fol. 5.

Oliverus suasit Decano et Capitulo ut area vicariorum edificaretur et simul commanerent infra clausum unum.—*Ibid.*, fol. 6.

LLANDAFF.

- . *The See constituted.*—Hâc dignitate à Germano et Lupo datâ, constituerunt Dubricio episcopalem sedem concessu

Monrici, regis, cleri et populi apud Podium Lantaf in honore S. Petri Apostoli fundatum.—*Ang.-Sac.*, ii. 668.

1120. *The Church built*.—x. Kal. Junii Dominicâ die in suam Ecclesiam Landaviæ cum decenti processione Episcopus Dubricius honorificè receptus est, et in eâdem basilicâ venerabiliter busto reconditus . . . [coram arâ Petri Apostoli et Sanctorum Confessorum Dubricii Theleiau Odocei . . .] S. Dubricii reliquiæ pariter in veteri monasterio mausoleo reponuntur ante aram S. Dei genitricis ad aquilonem. Quapropter monasterio veteri diruto, majus construi cœpit in honore Ap. Petri et S. Confessorum D. T. O. a^o 1121, 18 Kal. Mart. Prædictus antistes Urbanus videns loci parvitatem in longitudine 28 pedum, in latitudine 12, altitudine 20 et cum duabus alis ex utrâque parte; et cum porticu 15 pedum longitudinis et latitudinis rotundæ molis, consilio Radulfi Cant. Eccles. Archiepi. et totius cleri et populi ejusdem cœpit monasterium majus construere.—*Ibid.*, 661.
1266. *The Church dedicated*.—In crastino S. Edmundi R. dedicatio Ecclesiæ Landavensis.—*MS. Chron. Arch. Camb.*, 282.

LONDON.

1135. *St. Paul's burned*.—Combusta est ecclesia S. Pauli Londoniis.—*Oxenedes*, p. 50; *Cotton*, 63; *Natt. Par.*, 74. 1137. *Ang.-Sac.*, i. 295.
1240. *The Church consecrated*.—Die S. Remigii dedicata et ecclesia S. Pauli Londoniis præsentè rege et legato, etc.—*Oxenedes*, 168; *Matt. Par.*, 538.
1230. *The Spire struck*.—*Eulog. Hist.*, iii. 116.
1442. Upon Candlemas Even the steeple of St. Paul's Church was set on fire by lightning.—*Fabyan*, 617.
1242. *A Dedication*.—*Matt. Par.*, 595.

NORWICH.

1096. *The Church founded*.—Norwicensis ecclesia fundata est a dom. Herberto episcopo.—*Ang.-Sac.*, i. 397, 407.
1106. Fundatio Monasterii Norwici.—*Eulog. Hist.*, iii. 329; *Ang.-Sac.*, i. 397.
1115. *The Church begun*.—Fundamenta Ecclesiæ Norwici posita sunt.—*Chron. de Hulmo*, 431.
1171. *The Church burned*.—Ecclesia Norwici comburitur.—*Chron. de Hulmo*, 433; *Matt. Westm.*, 250; *Cotton*, 77; *Ang.-Sac.*, i. 397, 409.
- 1170-1196. *The Church completed*.—Joannes de Oxoniâ consummavit Ecclesiam ab Herberto inceptam, et Infirmary ædificavit.—*Ang.-Sac.*, i. 409.
1272. *The Church set on fire*.—Efferati sunt cives et communitates villæ ut totam illam celebram ecclesiam Norwicensem cum

- ædificiis darent flammis, exceptâ capellâ S. Walteri secus Infirmariam.—*Matt. Par.*, 976, 1,008, ed. Watts.
- 1272 [1271—*Wikes, ap. Gale*, ii. 98; *Ann. Waverl.*, 266]. In crastino S. Laurentii spurcissimi civitatis ignem per loca diversa prioratus apponentes, Ecclesiam totumque Prioratum, præter tria vel quatuor ædificia in ceneres redigerunt.—*Oxenedes*, 241. Apposuerunt ignem in eodem instanti ad magnam Domum Elemosynariam et ad portus Ecclesiæ et ad magnum Campanile, quæ omnia statim cum campanis combusta sunt. Quidam verò ex ipsis extra turrim S. Georgii ignem in magnum campanile, quod fuit ultra chorum, per balistas traxerunt, ex quibus ignibus tota Ecclesia præter Capellam B. Mariæ miraculosè salvata est. Combusserunt Dormitorium Refectorium Aulam Hospitum, Infirmariam cum Capellâ, et quasi omnia ædificia Curiae consumpserunt igne. Quamplures de familiâ aliquos subdiaconos, aliquos clericos, aliquos laicos in Claustro et infra septa monasterii interfecerunt, aliquos incarcerationunt. Postquæ ingressi, omnia sacra vasa, libros, aurum et argentum vestes, et omnia alia quæ non fuerunt igne consumpta, deprædati fuerunt, monachos omnes, præter duos vel tres a monastio fugantes. His non contenti malitiam suam usque ad tertium diem continuaverunt, comburendo, interficiendo, deprædando.—*Ang.-Sac.*, i. 399, 411; *Wikes, Gale*, ii. 98; *Cotton*, 147; *Eulog. Hist.*, iii. 137; *Ann. Waverl.*, *Gale*, ii. 226; *Rishanger*, 72.
1272. *The Tower struck by lightning*.—In die SS. Petri et Pauli facta sunt tonitrua magna, et coruscationes et fulgura, sed et ictus tonitruum in tantâ fortitudine simul in Turrim ecclesiæ S. Trin. Norwici descendit, quod lapides quamplurimos de præfatâ turre horribiliter evulsit, et in terram violenter prostravit et eam non mediocriter deturpavit.—*Ang.-Sac.*, i. 399.
1278. *The Church dedicated*.—Dominica I^a Adv. Dom. dedicavit W^{us} Ep^{us} magnam Ecclesiam S. Trinitatis Norwicensis. Erant præsentibus dom. Edwardus rex, regina, etc.—*Ibid.*, i. 401, 412, 503.
- 1243-1256. *The Lady-chapel built*.—Walterus de Suthfeld fecit novam Capellam B. Mariæ in Cath. Eccl. Norw.—*Ibid.*, i. 411.
- 1343-1356. W. Bateman contulit summo altari Norw. imaginem magnam S. Trin. in tabernaculo ad magnum valorem.—*Ibid.*, i. 414.
- 1356-1400. *The Presbytery repaired*.—T. Percy ad reparationem Presbyterii quod in magno vento prostratum est per Campanile in Festo S. Mauri A. contulit 400 marcas ex propriis thesauris.—*Ibid.*, i. 415.
- 1416-1426. *The Western Cloister finished*.—J. Wakeryng perfecit Clastrum in opere lapideo ex parte occidentali ab hostio Aulæ Hospitum. Sepultus ante altare S. Georgii.—*Ibid.*, i. 417.

1426. *The West Door built.*—W. Alnwyck fieri fecit ex suâ gratiâ majus hostium occidentale cum fenestrâ supereminenti in Eccles. Cath. Norwic.—*Ibid.*
1465. *The Church injured by lightning.*—*MS. Harl.*, 6,963, p. 132.
- 1501-1536. *The Vault enriched; the North Aisle built.*—R. Nix Ecclesiæ Norwic. laquear pulcherrimè deauravit, atque Alam ejusdem aquilonarem construxit.—*Ang.-Sacr.*, i. 419.

OXFORD (*Leland*, iii. 369).

- Cum antiquam juris Normannorum Deus Angliam subdidisset, Abbondoniensi abbati Ecclesia S. Frideswide cum possessionibus suis a rege quondam donata fuit, et expulsis Canonicis per annos aliquot monachorum dispositioni res adducta subjacuit, donec mutata tandem voluntate regis cujusdam canonicis cuncta restituta sunt, auxilio vero et assensu Willelmi Vicecomitis Patroni Ecclesiæ Scæ. Virginis; elevata sunt Virginis ossa et in scriniis honorifice collocata propter peccata enim inhabitantium primò per Danos postea voraci flamma Cœnobium Scæ. Virg. Frideswide extitit consumptum. Peter Calo de Culgiâ O. S. D. —*MS. Harl.*, 6,984, fol. 5.
1346. Chantry of Lady Montacute founded.—*Ibid.*, 6,974, fol. 22.

PETERBOROUGH.

555. *Burgh founded.*—Fuit prima constructio Monasterii de Burgo. —*Eulog. Hist.*, iii. 328.
655. Peada K. of the Mercians and Oswin the brother of King Oswald reared a monastery to the glory of Christ and the honour of St. Peter, and gave it the name of Medeshamstede because there is a well there which is called Mede's well, and they there began the foundation, and thereon wrought. 656. Wulfhere said he would dignify and honour it . . . the abbot Saxulf went home. He so sped as Christ granted him, so that in a few years the monastery was ready. . . . The King then set a day when the monastery should be hallowed. At the hallowing of the monastery K. Wulfhere was there . . . and Deusdedit the Abp. of Canterbury hallowed it . . . the monastery was hallowed in the name of St. Peter, St. Paul, and St. Andrew.—*Ang.-Sax. Chron.*, sub anno.
871. The Danes came to Medeshamstede, burned and broke, slew the abbot and the monks and all that they found there, then made that which was ere full rich, that it was reduced to nothing.—*Ibid.*
959. Burc monasterium Edgarus condidit.—*Oxenedes*, 8.
963. Bp. Athelwold came to the monastery that was called Medeshamstede, which whilom was destroyed by heathen folk, there found he nothing but old walls and wild woods. . . . He then

- caused the monastery to be wrought, and placed monks there where before there was nothing.—*Ang.-Sax. Chron., sub anno.*
963. Kenulph, who was afterwards bp. of Winchester, first made the walls about the monastery, then gave it for name Burch that was before called Medeshamstede.—*Ibid.*
1052. The abbot Leofric so enriched the monastery that it was called the golden borough.—*Ibid.*, and 1056.
- 1059, Oct. 17. The steeple was hallowed at Peterborough.
- 1070, June 2. Came all the outlaws with many ships and would enter the monastery, and the monks withstood so that they could not come in. They then set it on fire and burned all the monks' houses. They then came in through the fire in at Bolhithe gate, and the monks came to meet them praying for peace. But they recked of nothing, went into the monastery, clomb up to the holy rood . . . they clomb up to the steeple . . . they took there so much gold and silver, and so many treasures in money and in raiment and in books, as no man may tell to another. They then betook themselves to the ships, proceeded to Ely, and there deposited all the treasures. . . Then came Abbot Turolde and found within and without all burned save only the church.—*Ibid.*
- . Temp. Will. I. Dani intraverunt in ecclesiam . . . ascenderunt in Turrim . . . ita ut non remaneret in monasterio nisi unus monachus infirmus in Domo Infirmorum . . . combusta omnia intus et foris præter solam ecclesiam.—*Chron. Petrob.*, 49, 50.
1099. Altar of SS. Philip and James.—Per fenestram quæ erat super altare Philippi et Jacobi.—*H. Candidus*, 64.
1102. In Pentecost mass week came thieves, some from Auvergne, some from France, and some from Flanders, and broke into the monastery of Peterborough, and therein took much of value in gold and silver.—*Ang.-Sax. Chron., sub anno.*
- 1116, Aug. 4. All the monastery of Peterborough was burned, and all the houses except the chapter-house and the dormitory.—*Ibid.*
1116. Fire in the Monastery.—Totum monasterium combustum est præter Capitulum, et Dormitorium et Necessarium et Refectorium novum.—*H. Cand.*, 71.
1140. Abbot Martin wrought on the church, and had the walls adorned with hangings, and brought the monks into the new monastery on St. Peter's mass day with great worship. This was in the year from the burning 23.—*Ang.-Sax. Chron., sub anno.*
- . The Presbytery completed.—Presbyterium ecclesiæ perfecit.—*H. Cand.*, 76.
1140. Monachos in novam Ecclesiam cum magno honore intro-

duxit, à combustione loci vicesimo tertio.—*Ibid.*, 78. In die festivitatis S. Petri [ad vincula].—*Ibid.*, 76.

1107. *New Conventual Buildings, Dormitory, Chapter-house, and Refectory.*—Ernulphus fecit Dormitorium novum et Necessarium, et Capitulum perfecit, quod inchoatum erat, et Refectorium inchoavit.—*Ibid.*, 66.

Hic dormitorium capitulum rectorium et necessarium fecit construere.—*Chron. Jo. Abb. Burg.*, fol. 61.

- *Porch or apse of St. Andrew.*—In porticu St. Andreae, adhuc stante veteri Monasterio.—*H. Candidus*, 67.

1143. Conventus Burgi intravit novam ecclesiam.—*Chron. Petroburg.*, 2.

- *The Monastery Gate improved.*—Portam monasterii et portum navium et mercatum et villam multo melius mutavit.—*H. Candidus*, 87.

- *The Abbot's Chamber and Hall built.*—Abbas Martinus Castellum prope ecclesiam destruxit, forum mutavit, vineam, plantavit, duas domos, scil. Cameram Abbatis et Aulam ad familiam ædificavit.—*Ibid.*, 89.

- *The Transept and other portions of the Church and Monastery built.*—W. de Waterville. Ambæ Cruces Ecclesiae et tres hystoriæ Magistræ Turris erectæ sunt: Chorus ordinatus, et Domus Infirmorum constructa est; et Claustum, et Officinæ necessariae, et Claustum monachorum plumbo coopertum est; et in Curia Cameram et Capellam et officinas fecit; et Capellam S. Thomæ incepit et fundavit.—*Ibid.*, 93.

- *The Nave built.*—Benedictus ædificavit totam navem ecclesiae, opere lapideo et ligneo, à Turre chori usque ad frontem, et pulpitum similiter ædificavit.—*Ibid.*, 99.

Akarius A. quod infirmi monachi non haberent ad solatium aeris recipiendum, sponte dedit eis partem vineæ suæ, ubi Ricardus de Scotere fecit postere plantare gardinum.—*Ibid.*, 105.

- 1214.—*New Windows inserted.*—Robertus A. fecit renovare ymaginem S. Mariæ et S. Johannis (ut antea), clarificavit ecclesiam xxx. et eò amplius verinis. Antea verò erant fenestræ virgis et stramine obstrusæ. Fecit unam verinam in Regulari Locutorio, et in Capitulo ex parte prioris, et viij. in Dormitorio et in capella S. Nicholai iij. fecit. Augmentavit Dormitorium et fecit privatas cameras. Juxta Coquinam fecit Lardarium ad opus Cellerarii. Fecit cooperire Aulam Abbatis de plumbo versus Claustum, et erexit marmoreum Lavatorium et dedit partem vineæ suæ ad dilatandum cœmeterium.—*Ibid.*, 107, 108.

1214. *The Vault of the Retro-Choir whitened, etc.*—R. Lindsay fecit renovare imaginem S. Mariæ et S. Johannis ultra Magnum Altare, et fecit dealbare volsuras in retro-choro.—*R. Swaffham*, 107.

Fecit novam Portam Interiorem et novum Stabulum ad equos abbatis, et Vivarium juxta Cœmeterium. Dedit cuppam argenteam ad feretrum S. Kyneburgæ . . . Erexit magnam domum ultra Pistrinum et Bracinum. Cœmeterium muro forti et alto circumcinxit [*i.e.*, partem vineæ ad amplificandum cœmeterium].—*H. Candidus*, 109.

— *The Misericord.*—Conventus habuit trinam Misericordiam per annum in Domo ad hoc propriè deputata ubi comedebant carnes.—*Ibid.*, 110.

Dom. Grostete Linc. Ep^{us} esum carniū ubique monachis penitus inhibuit, nisi tantum in Infirmariâ in Camerâ Prioris.—*Ibid.*, 110.

— *Blood-letting.*—Ante Statutum Abb. Walteri nullus nisi ex præcepto Prioris, minutionem posset accipere, quidam post quintam ebdomadā vel 6^{am} cæteri verò nisi post 8^{am} vel 10^{am} vel 15^{am} vel, si Prior vellet post dimidium anni, minutionem habebant. Ille vero constituit ut Conventus in sex partes divideretur, et in primo die minutionis, is qui senior partis illius, quæ minui deberet, fuisset, terminato capitulo pro omnibus sociis suis a præsidente licentiam postularet. Ante illud Statutum minuti reficiebantur in Refectorio, regularibus cibis, ter in die, sicut continetur in veteri Consuetudinario.—*Ibid.*, 110.

Conventus Burgi et alii Monachi solebant bis comedere in die, viz. ab Exalt. S. Crucis usque ad 1^{um} diem Octobris, et à dicta die Oct. omne die 12^{mo} usque ad Adv. Dni.; et quolibet die infra Octavas Epiphaniæ, et ab illo die omni die 12^{mo} usque ad Quinquagesimā, in quibus diebus solebat Conventus habere unum ferculum ad Cœnam cum caseo: aliis vero diebus, viz. 12^{mo}, quoddam interferculum xvi. discorum cum servitoribus . . . idem abbas injunxit ut quæ apponi solebant ad Cœnam apponerentur ad prandium.—*Ibid.*, 111.

— *The Great Solar built.*—Abbas Alexander de Holderness ædificavit Solarium magnum hostium Cameræ Prioris et subtus Cellarium.—*Ibid.*, 115.

— *The Church consecrated.*—Walterus de S. Edmundo dedicari fecit Ecclesiam nostram à ij. Episcopis.—*Ibid.*, 117.

1238. Hoc Monasterium dedicatum est a duobus Episcopis, viz. Rob Grostete Ep^o Lincolni et ejus Suffraganeo.—*Chron Petrob.*, 14.

Dedit Feretris Trium Virginum et cælaturæ Ecclesiæ ij. paria bacinarum.—*H. Candidus*, 119.

1239. Dedicata est Ecclesia Burgo iv. Calend. Octobris.—*Matt. West.*, 300; *Matt. Par.*, 1,465.

— *Stalls made; the new Refectory.*—Dedit x. marcas ad opus Stallorum et majorem partem grossi meremii. Introitus novi Refectorii faciebat, cum abbatibus, prioribus et multis viris reli-

giosis, et militum clericorum et secularium multitudine maximâ. Infra Curiam [id est Abbatiam] magnam illam domum, in quâ habentur duo molendina equina et horreum fœni; et coquinam abbatis.—*Ibid.*, 119.

Conventus post servitium celebratum horâ nonâ more solito in Refectorio pro se sperabat obtinere, etc.—*Ibid.*, 137.

——. *Granary built.*—Ric. de London granarium conventus ædificari fecit.—*Ibid.*, 147.

1272. *The Lady-chapel built.*—Inchoata est Capella B. M. V. per Wm. Parys tunc Priorem qui primum lapidem apponens manu propriâ, plurima Evangelia in quâdam scedulâ scripta sub eodem lapide opposuit. Opus istud cœlitus inchoavit. Ista Capella ex lapidibus et lignis constructa, plumbo cooperta, et fenestris vitreis decenter ornata, imaginem Virginis, unâ cum genealogiâ circa eam descriptâ, quæ Jesse nuncupatur, honorificè fieri fecit. Deinde imagines regum Angliæ, a primo usque ad ultimum, circa parietes seriatim unâ cum eorum vitâ sub compendio scriptâ, fieri perfecit. Acquisivit v. libratis argenti et ampliùs annui redditus ad illuminationem dictæ Capellæ; jacet in Ecclesiâ coram B. M. V. Maria sedente cum Filio super columpnam ante caput occidentale dictæ capellæ.—*Ibid.*, 149, 150.

Most of the Abbats were buried before St. Andrew's Altar.

Corpus Ricardi de London. Abbatis post capitulum ex Camerâ Abbatis in Ecclesiam per Portam Abbatiae, ut moris est, à toto conventu deferebatur.—*Ibid.*, 150.

——. *Works in the Hostelry and Abbot's Lodge.*—Will. de Woodforde Abbas dum Sacrista fuit, fecit fieri in Hostillarâ conventûs magnas cameras: dum abbas erat, in Abbatîâ capellam abbatis renovavit magnis sumptibus, similiter in Abbatîâ fieri fecit unam Grangiam fœni.—*Ibid.*, 152.

Godefridus abbas in Abbatîâ fecit fieri unam Garderobam fortem et pulcherrimam inter magnam ecclesiam et Capellam suam, cum almariis pulcherrimis in fine Capellæ, cujus sumptus xxiii. lib.—*Ibid.*, 154.

Fieri fecit quoddam herbarium pulchrum juxta gardenum Dereby quod circuivit duplicibus stagnis et pontibus et pyris et herbis delicatissimis, cujus sumptus xxv. lib. et acquisivit unum alnetum, anglicè, holt inter dictum herbarium et ripam de Nene.—*Ibid.*, 155.

In Abbatia unam longam domum inter Grangiam Fœni et Auam Regis, cujus sumptus xii. lib. Item incepit 4^{to} anno Novam Portam Abbatiae.—*Ibid.*, 155.

In Abbatia a^o nono consummavit Novam Portam et incepit Cameras annexas versùs Ecclesiam, cujus sumptus cxi. lib. Fecit etiam novum murum inter Herbarium et Dereby Yard.—*Ibid.*, 163.

A° xxj. incepit quoddam molendinum equinum cum diversis Cameris, ita ut fieret supra molendinum ventricium artificiosè inceptum sed non consummatum sumptibus livⁱ vj^s vij^d.—*Ibid.*, 166.

Dedit grossum meremium ad magnum Dormitorium et conventum fecit reparari.—*Ibid.*, 170.

Ipsemet, dum erat cellerarius abbatis fieri fecit Capellam S. Thomæ M. quæ est inter Monasterium et Capellam B. M. V.—*Ibid.*, 170.

1336-1337. Adam de Botheby, el. 1321, expendit circa reparationem Aulæ dom. Regis cum duabus Cameris præter grossum meremium, et præter expensas operariorum ad Mensam domini 128ⁱⁱ 8^s 3^d.—*Ibid.*, 231.

The Abbot's Lodging, aliàs voc. the Abbot's Side . . . in quo sunt domus et ædificia cum gardinis et solo abuttantibus in latitudine capite orientali super Claustrum dicti Monasterii, continentia per æstimationem CLXXX. pedes : et in latitudine capite occidentali abuttante super Magnam Curiam voc. Le Great Court Yard, continentia per æstimationem DCCCIV $\frac{1}{2}$. pedes, et in longitudine portis borealis abuttantis super Ecclesiam præd. mon. et super Curiam voc. Le Great Gallery Court, continentia per æstim. CCXVI. pedes : ac etiam alia ædificia prædictis domibus annexa, unà cum Magnâ Turri lapideâ vocatâ The Knight's Chamber situatâ et existente inter prædicta ædificia ad orientem et villam de Peterboro ad occidentem, continente in longitudine CCLXXIII. pedes . . . necnon omnia alia ædificia, domos, structuras situata et existens in ambitu et circuitu prædictæ Magnæ Curie abuttantia super villam præd. de Peterboro ac occidentem continentia per æstim. CCCCLXXXIII. pedes, et ad orientem abuttantia super Turrim adjacentem portibus voc. Le Red Gates, et Officio Pœnitentiariorum præd. Monasterii usque ad portam voc. Le Heaven Gates, continentia per estimationem CCCXL. pedes, . . . ac unum clausum sive vivarium voc. Le Derby Yard, abuttans super magnum fossatum vocatum Le Bulldyke ad orientem, et communem seueram versus villam prædictam ad occidentem cum eodem magno fossato voc. Le Bulldyke et quâdam portâ voc. Le Water Gates, aliàs Le Bull Gates, continens in se per æstimation. iiij. acras.—*Monast. Anglic.*, i. 402.

[1865, *Part II.*, pp. 717-725.]

RIPON.

—. *The building of the Church.*—In Hripis Basilicam polito lapide a fundamentis in terrâ usque ad summum ædificatam, variis columnis et porticibus suffultam in altum erexit et consummavit [S. Wilfridus]. . . ad diem dedicationis ejus invitatis regibus

Ægfrido et Ælwinō patribus . . . consecrantes Domum Domino in honorem S. Petri dicatam.—*Vita Wilfridi ap. Gale*, iii. 60.

950. *The Monastery burned*.—R. Anglorum Eadredus, rex Northumbriam devastat; in quā devastatione Monasterium, quod dicitur Inrhipum, a S. Wilfrido episcopo quondam constructum, igne est combustum.—*Sim. Dunelm. ap. X. Script.*, 156.
- *Translation of St. Wilfred's body*.— . . Wilfridi, dirutam per Danos apud Ripensem ecclesiam dolenter conspicatus S. Odo, ruinis super mansoleum eruderatis, reliquias Cantuariam reverenter transferret . . . —*W. Malm. de Gestis Pont. ap. Savile*, p. 200.
- The Vicar's quadrangle at Ripon was built of stone by Archbishop Bowet.—*Leland's Itin.*, i. p. 92.
- The body of the church of very late days made of a great wideness by the treasurer of the church and help of gentlemen of the country.—*Ibid.*

ROCHESTER (see *Leland, Collect.*, 220).

726. *The porch of St. Paul*.—Obiit Tobias sepultus in Porticu S. Pauli A. quam intra ecclesiam Roff. sibi ipsi in locum sepulcrici fecerat.—*Bede*, v., c. 9, 24.
737. *The Monastery founded*.—Monasterium Rofense factum est.—*Eulog. Hist.*, iii., 329.
1075. *The Monastery contains only four Monks*.—Tempore Arnosti derelictâ Ecclesiâ miserabili et vacuâ omnium rerum, indigentia intus et extra, in eâ enim iv. tantum Canonici erant, qui victu exili et indumento plebeio vitam tolerarent.—*Ang.-Sacr.*, i. 342.
- *Lanfranc increases the Monks to fifty in number*.—Lanfrancus Rofense monasterium de quaternario clericorum numero usque ad l. monachos necessariorum sufficientiâ affluentes restauravit.—*Knighton ap. X. Script.*, 2, 363.
1089. *Lanfranc rebuilds the Church*.—Lanfrancus Eccles. Roff. [instauravit—*Diceto*, 490] a fundamentis incoepit incoeptam honestè perfecit.—*Ang.-Sacr.*, i. 56.

In Episcopatu Roffensi non multo plures quàm iv. Canonicos et ipsos ærumnosam vitam agentes reperit Lanfrancus. Gundulfus Epus. ab eo subrogatus est, per hunc vetustam Ecclesiam Episcopatus cum fabricâ adjacente subvertit et nova quæque extruxit.—*Ædmer Hist. Nov.*, lib. i. p. 8.

- 1115—1123. *The Dormitory, Chapter-house and Refectory built*.—Ernulfus fecit Dormitorium, Capitulum, Refectorium.—*Ang.-Sacr.*, i. 342.
- *Gundulph begins the new Church*.—Ecclesia nova, veteri destructa, incipitur a Gundulfo, officinarum ambitus convenienter disponuntur; opus omne intra paucos annos, Lanfranco pecunias subministrante multas, perficitur ex quinque tantum clericis,

- qui ibi inventi sunt, associatis multis aliis, ad sexagenarium et amplius numerum succrevit monachi.—*Mon. Roff. de vitâ Gundulfi, Ang.-Sac.*, ii. 280.
- *Gundulph buried before the Altar of the Cross.*—Anselmus Gundulphum ante Altare Crucifixi tumulavit.—*Ang.-Sac.*, i. 292.
- 1130, May 8. The Archbishop William hallowed the Monastery of St. Andrew.—*Anglo-Sax. Chron., sub anno.*
1130. *The Church dedicated.*—Willelmus Archiepiscopus iij^o Non. Maii dedicavit novam Ecclesiam S. Andreae Roffensis.—*Gervase*, i, 664.
1137. *The Church burned.*—iij^o Non. Junii combusta est Ecclesia S. Andreae Roffensis et tota Civitas cum officinis Episcopi et monachorum; die sequenti apud Ebor. combusta est Ecclesia B. Petri et Ecc. B. Mariæ.—*Gervase, ap. X. Script.*, i, 343.
1138. Ecclesia Roff. et tota civitas combusta est cum omnibus officinis monachorum.—*Ang.-Sac.*, i. 343.
1177. Roff. Ecclesiâ cum omnibus officinis et totâ urbe infrâ et extrâ muros combusta est iij. Idus Aprilis.—*Ibid.*, i. 345.
- 1178—1182. *The Refectory and Dormitory built, etc.*—Sylvester, Prior, fecit Refectorium, Dormitorium et tres fenestas in Capituli versus orientem.—*Ibid.*, 393.
- c. 1189. *The Infirmary Chapel.*—De capella Infirmarii, etc.
- c. 1189. *St. Peter's Altar.*—Osbernus de Scapeâ, Prior, dum sacrista perfecit fenestram ad altare S. Petri.—*Ibid.*
1199. *The Brewhouse, Prior's Chambers, stone houses in the Cemetery, Hostelry, the Grange in the Vineyard and the Stables completed, and the Church covered in and in great part leaded.*—Redulphus de Ros, dum Sacrista perfecit Bracinum, et Cameram Prioris majorem et minorem, et domos lapideos in Cœmiterio, et Hosteleriam, et grangiam in Vineâ et Stabulum; et fecit magnam Ecclesiam tegere, et plurimam partem plumbare.—*Ibid.*
- Before 1222. *The Church leaded; the stone Stabie built; the Cloister adjoining the Dormitory leaded; and the Lavatory and Refectory Door built.*—Helias, Prior, fecit plumbare magnam Ecclesiam et Stabulum fecit sibi et successoribus suis lapideum; et partem Claustri versus Dormitorium plumbare fecit, et Lavatorium et ostium Refectorii fieri fecet.—*Ibid.*
1215. *The Church plundered.*—Deprædata est Ecclesia Roffensis.—*Ibid.*, 347.
1240. *The Church dedicated.*—Dedicatum est altare in Capellâ Infirmarie Roffensis in honore B. M. V. ii. Kal. Martii. . . . Dedicata est Ecclesia Roffensis à dom. Ric. Ep^o et Ep^o de Bangor nonis Novembris.—*Ibid.*, 349.
1264. *The Church plundered.*—Ecclesiam S. Andreae gladiis evaginatim introgressi in die quo Dominus pro peccatoribus extitit crucifixus

. . . . equites in equis armati circa altaria discurrentes, quosdam ad illa confugientes nefandis manibus extraxerunt. Auro et argento aliisque pretiosis indè violenter ablatis. Multæ etiam Regum chartæ et munimenta alia Eccles. Roffensi necessaria, in Capellâ Prioris extiterunt deperdita et dilacerata. Oratoria Claustra Capitulum Infirmaria et oracula quæque divina stabula equorum sunt effecta, et animalium immunditiis spurcitiisque cadaverum ubique sunt repleta.—*Ibid.*, 351.

1283. *The Watchers' door.*—Obiit Jo. de Bradefeld Epus. Roff. in die S. Greg. M. et sepultus est in Ecclesiâ a parte australi juxta Ostium Excubitorum.—*Ibid.*, 352.

1331. *The Refectory and Bakehouse restored.*—Episcopus perrexit videre defectus et ruinas ædificiorum Eccles. Roff. et inveniens tam in Ecclesia quàm in officiis omnibus domos omnes reparatione magnâ indigere, pro domibus reparandis Refectorio et longo pistrino noviter ædificandis cc. libras capitulo tradidit.—*Ibid.*, 371.

— *The Bishop dedicates the Choir.*—Die S. Lucæ proximo sequenti Episcopus Cancellum quem novum fecerat . . . dedicavit.

1343. *The Refectory and Dormitory and portions of the Church repaired.*—Episcopus Refectorium dormitorium et alios defectus in Ecclesiâ sumptibus suis pro majori parte fecit reparare.—*Ibid.*, 375.

1343. *The new Belfry heightened; four Bells given.*—Epus. Campanile novum Ecclesiæ Roffensis petris atque lignis altius fecit levare, et illud plumbo cooperire, necnon et iv. campanas novas in eodem ponere quarum nomina sunt hæc Dunstanus Paulinus, Itamarus atque Lanfrancus.—*Ibid.*, 375.

1344. *The Shrines of SS. Paulinus and Ithamar renewed.*—Epus. circa festum S. Michaelis feretra SS. Paulini et Ythamari de marmore et alabastro fecit renovare pro quâ quidem renovatione cc. marcas dedit.—*Ibid.*

— Servatâ quâdam domo vocatâ le Porter's Lodge jacente versus partes australes et occidentales ab occidenti ostio ecclesiæ predictæ, j. quâdam Aulâ ibidem vocatâ Le Covent Hall cum ij. penetrabilibus et j. camera eidem aulæ adjacentibus, unâ coquinâ ibidem vulgariter vocata Le Covent Kitchen, uno cellario ibidem vocata Le Covent Cellar. Ac Claustro ibidem Refectorio, Dormitorio, Domo Capitulari, Domo Prioris, cum parvo gardino eidem adjacente, uno pomario ibidem, Le Covent Garden cum j. stabulo adjacente, cum quodam horreo adjacente ex partibus australibus, et orientalibus et dicto stabulo, j. camera vocatâ le King's Chapel, j. capella vocata the King's Chapel, cum quodam gardino eidem adjacente, quadam domo ibidem dudum vocatâ Le Armory cum quodam gardino eidem adjacente, j. quadam domo ibidem vocata Le Chambers lodging, cum

quodam gardino, quodam pomario ibidem similiter adjacenti.—*Fund. Eccles. Cath. Roff.*, p. 13.

SALISBURY.

1099. *Cathedral at Old Sarum*.—Osmundus obiit qui construi et consummari fecit Sarum Ecclesiam.—*Ang.-Sac.*, i. 296; *Bromton*, 976.
- 1092, April 10. Violentia fulminis apud Sarum tectum Turris ecclesiæ omnino disjecit, multamque materiam labefactavit quinto sanè die postquam eam dedicaverat Osmundus.—*Knyghton*, 2,364; *Eulog. Hist.*, i. 266, iii. 50; *Ann. Margam.*, 5.
1219. *The new Cathedral built*.—Inchoata fuit nova Capella lignea apud Novam Sar. in honore B. Virginis die Lunæ proximo post clausum Paschæ, et infra breve tempus exteriùs producta ut in festo S. Trin. proxime sequenti d. Epus. in eâ primò divina celebraret et cymiterium ibidem dedicaret.—*MS. Harl.*, 6,985, B. fol. 16.
1220. Die vir. B. Vitalis M. qui tunc erat iiij. Kal. Maii jactum fuit fundamentum novæ ecclesiæ Sar.—*Ibid.*, fol. 18.
- 1225, ivº Kal. Oct. Qui fuit dies Dominicus venit Epus. Sar. mane et dedicavit in novâ basilicâ iij. altaria, unum in parte orientali in honore S. et Ind. Trin. et omnium Sanctorum, etc.—*Ibid.*, fol. 27.
- *Its beautiful workmanship*.—Ecclesiam Sarisburiensis Rogerus episcopus et novam fecit. Fecit enim ibi ædificia spatio diffusa ita justè composita ordine lapidum, ut junctura perstringat intuitum, et totam maceriam unum mentiatur esse saxum.—*Ang.-Sac.*, i. 275; *W. Malm. Gesta.*, l. v. § 408, fol. 91.
1229. *Bishop Bingham completes the Cathedral*.—Robertus de Bingham fabricam novæ Ecclesiæ quam predecessor suus Ricardus transtulit, et ausu non pusillanimitate inchoavit, viriliter est prosecutus, juvante Deo, rege, et populo.—*Matt. Par.*, 350. Ipsam feliciter consummavit.—*Leland, Coll.*, iii. 344.
1258. Dedicata est ecclesia Sarisburiensis in crastino S. Michaelis ab archiepiscopo Cantuar. Bonifacio, præsentibus rege et prælatorum copiosâ multitudine.—*Matt. Par.*, 948; *Eulog. Hist.*, iii. 303, i. 280.

WELLS.

- *Giso erects Conventual Buildings*.—Giso fecit Canonicis Claustum Dormitorium et Refectorium, et unum de eis fecit Præpositum.—*Ang.-Sac.*, i. 559.
- *The Palace built*.—Joannes de Villula destructis Claustro et aliis ædificiis, Canonicis foràs ejectis, fundum in quo priùs habitabant usurpavit, ibi palatium episcopale construxit.—*Ibid.*, 560.

- . *Robert of Leves completes the Church*.—Robertus Lewensis distinxit Præbendas quæ fuerunt primitus in communi . . . ordinavit Decanum Subdecanum Præcentorem Succentorem Thesaurarium et Archidiaconum quem vocavit Archiscolam in Statutis.—*Ibid.*, 561.
- Complevit Ecc. Bath. per Joan. Turonens. inchoatam. Dedicavit Ecc. Wellens. præ. Gocelino Sarum, Sim. Wigorn., et Rob. Hereford. Epis.—*Ibid.*, 561.
- . *Jocelyn's Works*.—Jocelinus Wellens. Eccles. vetustatis ruinis enormiter deformatam prostravit et à pavementis erexit dedicavitque.—*Ibid.*, 564.
- Ecclesiam S. Andreae Well. quæ periculum ruinæ patiebatur præ sui vetustate, ædificare coepimus et ampliare . . . ipsam devote solenniterque consecravimus.—*Jocelini Statutum, Wilkins*, i. 683.
- Egregiè refecit ac restituit, vel potius novum constituit partem multo maximam, quicquid nimirum presbyterii est ab occidente demolita est, ut cum ampliorem tum pulchriorem redderet, structura excitata expolito lapide affabre insculpto, augustissima et spectatu dignissima, etc.—*Godwin*, 375.
- . *The Lady Chapel*.—Bytton I. in nova Capella B. M. V. tumulatur.—*Ang.-Sac.*, 566.
- . *St. Martin's Altar*.—W. de Marchiâ in Ecclesia ex parte australi in muro inter Ostium Chori et altare S. Martini sepelitur.—*Ibid.*, 567.
- . *The Matin Mass Altar*.—W. Haselshawe sepelitur in Navi juxta Altare ubi Prima Missa Matutinalis indies celebratur.—*Ibid.*, 567.
- . *St. John the Baptist's Altar*.—Drovensford sepelitur ante altare S. Johannis Baptistæ.—*Ibid.*, 568.
1286. *The Close crenellated*.—Quòd ipse Cimeterium Ecclesiæ et procinctum domorum canonicorum muro lapideo circum quaque includere et murum illum kernellare, etc., 14° Edw. I.—*MS. Harl.*, 6,968, fol. 132 b.
1325. *The Stalls built*.—Dns. Episcopus contulit fabricæ novi operis Eccles. Well. medietatem omnium preventuum suæ visitationis et eodem tempore ordinatum est per Capitulum quòd cum stalli in choro sins ruinosi quilibet. Canonicus solveret per stallo suo faciendo 30^s.—*Ibid.*, fol. 58 a.
- Radulphus de Salopiâ sepultus in Presbyterio inter gradus Chori et Summum Altare.—*Ang.-Sac.*, i. 569.
- . *The Vicar's Close; the Palace crenellated*.—Habitationem perpulcram pro vicariis et Choristis ecclesiæ construxit. Episcopale Palatium forti muro lapideo (batellato et cornellato) cum fossatis claudere fecit . . . aquam undique circumduxit.—*Ibid.*, 569.

- *South-west Tower built.*—Harewell ad constructionem Occidentalis Turris in parte australi ij. partes expensarum apposuit, ac pro vitro Occidentalis Fenestræ 100 marcas persolvit; quasque magnas Campanas in dictâ Turri Australi pendentes fieri fecit; quiescit humatus ante Altare S^ci Kalixti.—*Ibid.*, ii. 570.
- *St. Edmund's Altar.*—R. Erghum in Navi sepelitur juxta altare S. Edmundi Epi.—*Ibid.*, 570.
- *The Mountroy.*—Fecit etiam construi per executores suos in vico vocato la Mounterye mansiones pro xiv. capellanis in dictâ Ecclesiâ indies celebrantibus.—*Ibid.*, 570.
- *The North-West Tower built.*—N. Bubwith fecit quadratam turrim et campanas ad boreale latus occidentalis partes Ecclesiæ et panellam, claustrum cum capellâ inferiùs et librariâ superiùs.—*Leland*, ii. 122.
- Stillington sepultus in Capellâ quam juxta Claustra construxerat.—*Ang.-Sac.* ii. 575.
- 1452, Jan. 13. *Beckington's works.*—Bekynton consecravît Altare quod erexerat in Capellâ, quam in Ecclesia juxta Presbyterium construi fecerat in honore B. M. V. et S. Thom. M.—*Ibid.* 574.
- Thos. de Bekinton Ecclesiam portis turribus et muris tutissimè muniendo, tum palatium cæteraque circumstantia ædificia amplissimè construendo, etc.—*Ibid.*, 357.
- Beckington made the West End of the Cloister with the vault, and a goodly school with the Schoolmaster's lodging, and an exchequer over it having 25 windows toward the area side. He began also the south side of the Cloister, but T. Henry, Treasurer, made an end of it in memoria hominum. T. Bubwith made the east part of the Cloister with the little Chapel beneath, and the Great Library over it having 25 windows on each side of it.—*Leland, Itin.*, ii. 122.
- Polydore Virgil, who died 1555, gave the cloths, with his arms, hanging over the stalls.—*Ibid.*, 124.

WESTMINSTER.

612. *Westminster built.*—Constructum est Westmonasterium Londoniis.—*Eulog. Hist.*, iii. 328.
1045. *King Edward builds the Church.*—Rex Edwardus fundavit monasterium in occidentali parte Londoniæ in honorem B. Petri.
1061. Rex Edwardus monasterium B. Petri quod construxerat amplis possessionibus ditavit.—*Chron. de Oxenedes*, pp. 26, 29.
- Edwardus Eccles. apud Westmon. a fundamentis construxit.—*Matt. Westm.*, 220.
1066. *The Church is dedicated.*—Rex Edwardus cùm basilicam S. Petri apud Westmon. dedicari fecisset in die S. Innocentium, etc.—*B. Cotton*, 44; *Sim. Dun.*, 193; *Ailred*, 399.

1066. Edw. Conf. dedicates Westm. Innocents' Day.—*Cotton*, 44.
1220. *The Lady-chapel begun*.—Sabbato in Vigilia Pentecostes inceptum est novum opus Capellæ B. M. V. apud Westmonast. rege Henrico existente fundatore, et primum lapidem operis in fundamento ponente.—*Fabyan*, 324; *Polycronicon*, A.D. 1221; *Eulog. Hist.*, iii. 116; *Matt. Par.*, 310; and *John de Oxenedes*, 145.
1238. In this year was fully finished and ended the new work of the church of Westminster unto the end of the Choir, begun in the third year of Henry III., by which it should appear this church was in edifying upon 66 years.—*Fabyan*, 389.
1244. *New works commenced*.—Hoc anno cœpit Henricus IV. jacere fundamentum novæ ecclesiæ de Westmonasterio, quam propriis sumptibus proposuit omnino perficere.—*Ann. de Waverl.*, 336, 337.
1245. Die vi^o Julii novum opus Eccles. Westmon. Rex Henricus inchoavit.—*Rishanger*, 429.
1245. Dom. rex, devotione, quam habuit adversus S. Edwardum, submonente, ecclesiam S. Petri Westmonast. jussit ampliari. Et dirutis antiquis, cum Turri, muris partis orientalis, præcepit novos, viz. decentiores suis sumptibus, subtilibus artificibus convocatis, construi et residuo, viz. occidentali, operi coaptari.—*Matt. Par.*, 661, ed. 1606, Watts.
1250. *The Chapter-house built*.—Reædificatur Ecclesia Westmon. sumptibus dom. R. Henrici et feretrum aureum ad opus S. Eadwardi de ejusdem thesauro fabricatur; ædificavitque dom. Rex Capitulum incomparabile.—*Matt. Westm.*, 349.
1296. *King Edward gives the Chair of Scone*.—Edwardus Cathedral regalem Scotiæ Westmonasterium transtulit ut illic esset sedes missam celebrantium.—*Trivet in Leland's Coll.*, iii. 328.
1298. *The Church is on fire*.—Ignis Eccles. West. invasit . . . omnia alia ædificia monachorum præter capitulum in carbones et cineres convertebat.—*Ang.-Sac.*, i. 522
1299. Circa Natale Domini sequente die Martis combustio cœnobii Westmonasteriensis per cameram regis veniens.—*Eulog. Hist.*, iii. 170.

WINCHESTER.

- . Totum spatium à medio Cœmiterii, quod modò est cum terrâ, in quâ stat Versorium cum gardino Sacristæ, et cum terrâ in quâ ædificatum est Bracinum, cum gardino Infirmorum totum illud spatium vocabatur olim Antiquum Cœmiterium.—*Ang.-Sac.*, i. 209.
- . *The Tower built*.—Walkelinus Epus. fieri fecit turrim Ecclesiæ Wynton. ut modò cernitur.—*Ibid.*, 256, 284.
- Neque defuere opiniones . . . ruinam Turris, quæ posterioribus

annis accidit, peccatis [Gul. Rufi] contigisse . . . Walkelinus in vitâ suâ turrim ipsam non fieri fecit, sed post ipsius mortem antiquâ turri ipsius Ecclesiæ (sepulto in eâ Gul. Rege Rufo) cadente, de summâ pecuniæ quam Walkelynus præsul suæ Ecclesiæ legavit, . . . sufficiens portio desumpta est pro sump-tibus ad novam Turrim fabricandam.—*Ibid.*, 271.

— *The Holy Hole*.—Supra locum vocatum The Holy Hole.—*Ibid.*, 277.

In navi Eccles. Wynton, ante magnam Crucem quam dedit Stigandus archiep. —*Ibid.*, 279.

Stigandus magnam Crucem ex argento cum [duabus] imaginibus argenteis [Mariæ et Johannis cum trabe] in pulpito Ecclesiæ contulit: . . . jacet ex australi parte Altaris summi juxta Cathedram Episcopalem.—*Ibid.*, 285, 293, 294.

— *The Roodloft*.—In navi Eccles. prope gradus sub pulpito.—*Ibid.*, 282.

1079.—Walkelinus Epus. à fundamentis Winton, cœpit reædificare Ecclesiam.—*Ibid.*, 294.

1080. Incipitur renovari ecclesiæ Wintoniæ.—*Chron. de Hulmo*, 431.

1093. *The new Minster*.—In præsentia omnium ferè Episc. atque Abbatum Angliæ cum magnâ exultatione et gloriâ de veteri monasterio Winton. ad novum venerunt Monachi vi. Id. Apr. Ad festum verò S. Swythuni, factâ processione de novo monasterio ad vetus, tulerunt indè feretrum S. Swithuni, et in novo honorificè collocaverunt. Sequenti verò die Domini Walkelini Epi. cœperunt homines primùm vetus frangere monasterium et fractum est totum in illo anno, excepto portico uno et magno altari.—*Ang.-Sacr.*, i. 295.

1107. *The Tower falls*.—Turris ejusdem Eccles. cecidit non Octobris.—*Ibid.*, 297.

1200. *I. is rebuilt*.—Inchoata est et perfecta Turris Winton. Eccles. —*Ibid.*, 304.

1202. *The Church to be restored*.—Dom. Winton Godefridus de Luci constituit Confratriam pro reparatione Eccles. Winton. duraturam usque ad v. annos completos.—*Ibid.*, 305.

1241. *The Shrine of St. Swithin*.—Feretrum S. Swithuni factum est flabelle de Turri cadente.—*Ibid.*, 307.

1248. Cecidit flabellum de Turri S. Swithuni.—*Ibid.*, 309.

1264. Portam Prioratûs et portam quæ vocatur King Gate cum Ecclesiâ S. Swithuni suprâ.—*Ibid.*, 311.

Pontissara made the priors of Winton perpetual and not "dative."—*Ibid.*, 286.

WORCESTER.

680. See formed.—*Ang.-Sacr.*, i. 469.
 —. Ramsey colonized from it.—*Ibid.*, 473.
 —. *St. Oswald's Church*.—Oswaldus, juxta ecclesiam cathedralem S. Petri Wigorniae, aliam B. Mariæ construxit.—*Bromton*, 868 ; *Eadmer, Ang.-Sacr.*, ii. 202 ; *Stubbs*, i. 699.
 1084. Inceptio operis Wigorn. Monast.—*Ang.-Sacr.*, i. 474.
 —. *St Wulstan's Church*.—Illud fuit tempus (in vita S. Wulstani) quo super Ecclesiæ fabricam machinabatur fabricam, in quâ dependent campanæ.—*W. Malm.*, *Ang.-Sacr.*, ii. 249.
 S. Wulstanus novam Ecclesiam Wigorn. perfecit.—*Ibid.*, 263.
 Præsertim episcopalis sedis Ecclesiæ perfecta, cui a fundamentis cœpta imposuit manum, ubi et numerus monachorum amplius.—*Ibid.*, i. 253.
 1113 [xiii. Kal. Julii—*Hemingsford*, c. xxxvi. ; *Gale*, ii. 472]. *Church burned*.—Civitas Wigorniae cum principali ecclesia comburitur.—*Flor. Wigorn.*, ii. 66 (656) ; *Hoveden, ap. Savile*, 475 ; *Oxenedes*, 44 B. ; *Cotton*, 59 ; *Ang.-Sacr.*, i. 475 ; ex *W. Malm.*, l. iv. *De Gest. Pont.*, fol. 161 [constant ecclesiæ tectum tantum confligrasse—*Wharton*]. Combustum fuit tectum basilicæ Wygorn.—*Leland, Itin.*, ii. 178 ; *Coll.*, iii. 202.
 1175. *Fall of the Tower*.—Turris nova Wigorniae corrui.—*Annal. Theokesb.*, 51 ; *Ang.-Sacr.*, i. 476.
 1180. Another fire.—*Ang.-Sacr.*, i. 477.
 1202. Deflorata fuit ecclesia Wigorn. incendio.—*Leland, Itin.*, ii. 178. Combusta est Wigorn. Ecclesia xv. Kal. Maii cum domibus et officinis monachorum.—*Annal. Theokesb.*, 56.
 1201. Ecclesia Wigornensis est combusta.—*MS. Chron. Arch. Camb.*, viii. 271.
 1218. *The Church consecrated*.—Eccles. Cath. Wygorn. dedicata est vii. Id. Junii in honore S. Mariæ et B. Petri et S. Oswaldi et Wlstani, magnum Altare in honore S. Mariæ et Oswaldi, et medium in honore S. Petri et Wlstani.—*Ang.-Sacr.*, i. 484 ; *Annal. Theokesb.*, 63.
 1220. *The Bells*.—Magnæ campanæ fusæ sunt sub. W. de Bradewe Sacristâ et ab episcopo consecratæ in honore S. Salvatoris et genetricis Ejus et Hautclere in honore S. Joh. Evang. cum pari suo.—*Ang.-Sacr.*, i. 485.
 1224. *New Works in the Cathedral*.—Inceptum novum opus Eccles. Wigorn.—*MS. Chron. Arch. Camb.*, viii. 278.
 Inceptum est novum opus frontis Wigorn. Ecclesiæ Episcopo Wilhelmo jaciente fundamentum.—*Ang.-Sacr.*, i. 486.
 1226. *The Tailor's Shop*.—W. Blesensis Episcopus reddidit nobis situm sartrini nostri ad occidens ecclesiæ.—*Ibid.*, 487.
 —. *West end of Nave and North Porch*.—Wakefield navem

Ecclesiæ suæ produxit duabus fornicibus ab occidentali parte ejusdem adjectis. Porticum etiam addidit perpulchrum à Septentrione.—*Godwin*, 465.

H. Wakefeilde auxit occident. partem Eccles. Cath. 2 arcubus erexit etiam porticum versùs boream.—*Leland*, iv. 104.

——. *North Nave Aisle vaulted*.—Cobham navis aquilonare latus laquearo fornicato contextit.—*Godwin*, 463.

Thomas Cobham fecit testudinem borealis insulæ in navi Ecclesiæ.—*Leland*.

——. *Gifford's Marble Pillars*.—Giffard orientalem partem Ecclesiæ columellis marmoreis ornavit quas annulis aereis deauratis muris et columnis majoribus affixit.—*Godwin*, 461.

G. Giffart exornavit columnas orient. partis ecclesiæ columellis marmoreis cum juncturis aereis deauratis.—*Leland*.

——. *The Prior's Hall*.—W. Braunesford erexit magnam aulam Prioris.—*Ibid.*, iv. 104.

YORK.

626. *The Church founded*.—At York King Eadwine commanded a church to be built, which was hallowed in the name of St. Peter: there he afterwards commanded a larger church to be built of stone.—*Ang.-Sax. Chron.*, 21.

627. Ecclesia in honore S. Petri Ap. in Eboraco fundata est.—*Ric. Hagust.*, ap. *X. Script.*, 286.

Paulinus Ecclesiam S. Petri Eborac. majorem incepit lapideam quam S. Oswaldus rex postea perfecit.—*Bromton*, *Ibid.*, 782.

Basilicæ oratorii Dei in Eboraca civitate a Sancto Paulino Epo. fundatæ et dedicatæ Deo, officia semiruta lapidea eminebant. Hæc omnia S. Wilfridus emendare ex cogitavit.—*Vita S. Wilfridi*, c. xvi. ; *Gale*, i. 59.

741. *The Minster burned*.—Monasterium in Eboraca civitate succensum est ix^o Kal. Maii.—*Hoveden*, *Savile*, 402.

——. *Thomas builds the Church*.—Thomas I. Ecclesiam quæ nunc est a fundamentis fecit.—*Stubbs*, *X. Script.*, 1,709.

——. *The Minster burned*.—Civitas Eboraco jubente rege Will^o penitus fuit destructa. Incensa quoque B. Petri Metropolis ecclesia, etc.—*Ibid.*, 1,708.

1069, xiii. Kal. Oct. Normanni qui castella custodiebantur timentes ne domus quæ prope castella erant adjumenta Danis ad implendas fossas castellorum essent igne eas succendere cœperunt. Qui nimis excrescens Monasterium S. Petri consumpsit.—*Sim. Dun.*, *X. Script.*, 198 ; 1,068, *J. Bromton*, *Ibid.*, 965 ; *Knyghton*, 2,344.

1137, 4^o Non. Junii apud Ebor. combusta est B. Petri Ecclesia.—*Gervase*, 1,343.

——. *The Minster restored*.—A^o Pontif. Thoresby X^o iij. Cal.

Augusti Novi Chori suæ Eccles. B. Petri fabricam inchoavit quam in primi positione lapidis C. marcis de suo proprio datis donavit, et sic postea annuatim dum vixit fabricæ CC. libras persolvit.—*Ibid.*, 1,733.

— *The Lady-chapel*.—Capellam B. M. V. mirabili artis sculpturâ atque notabili pictura peregit.—*Ibid.*, 1,734.

Thoresby Capellam S. Mariæ statuis et picturis eximii operis exornavit.—*Godwin*, 687.

1290. *The Nave commenced*.—viii. Id. Aprilis inchoatum fuit fundamentum navis majoris Ecclesiæ B. a parte australi ad orientem, præsentibus Johanne Romano Archiepo., lapidem primariam devotissimè collocavit.—*Stubbs*, 1,728.

— *The Choir built*.—Rogerus Chorum Eccles. Cath. S. Petri Eboraci cum criptis ejusdem et palatium archiepiscopale de novo construxit. Condidit etiam Capellam S. Sepulchri ad januam palatii ex parte boreali Eccles. B. P. ac ipsam in honore B. Mariæ et S. Angelorum dedicavit.—*Ibid.*, 1,723.

— *The Lantern Tower partly built*.—Skyrlaw magnam partem Campanilis vulgò Lanterni Ministerii Eboracensis construxit.—*Ang.-Sacr.*, i. 775.

[The Fabric Rolls, edited by Mr. Raine, are too voluminous and fragmentary to admit of quotations.]

ST. ASAPH.

1282. *The Cathedral burned*.—De combustione S. Cathedralis Ecclesiæ satis constat . . . quibusdam astruentibus quòd justo prælio, secundum morem præcipuè præliandi in partibus Walliæ, Civitas vestra, uptote effugium et subterfugium hostium publicorum, qui castra dom. regis invaserant, homicidia, spolia, incendia quanta poterant adjungendo, concremata exitit. Nobis scripsistis de illis S. fratribus prædicatoribus qui coram illis incendiariis, ipsius incendii non ignari, Divina postea celebrarunt.—*Reg. Peckham*, fol. 80.

1284.—*Church repaired*.—The archbishop issued a circular letter in favour of the Canons carrying the Book of the Gospels called *Eueggelthen* belonging to the Cathedral through the dioceses of Lichfield, Hereford, and Wales to collect subscriptions to repair the church.—*Ibid.*, fol. 208.

1341. *New Lady-chapel*.—X. Vicarios in novâ Capellâ ex parte australi constructâ.—*Pat. 15 Edw. III.*, p. 2, m. 1.

1381. *Works in progress*.—Cum liberi tenentes decani et capituli Assavensis de toto tempore præterito invenerint et invenire deberent sex laborarios competentes quolibet die anni exceptis dominicis et festivis, ad discooperiendum quarreram vocatam Rubram pro operationibus ecclesiæ Cath. Assaven.—*Pat. 4 Ric. II.*, m. 2.

- *Church in low estate.*—Considerantes exilitatem Eccles. Assa-
vensis per guerras et rebellionem Walliæ una cum singulis
maneriis multipliciter destructam.—*Pat. 17 Hen. VI.*, p. 2,
m. 10.

Having consideration how the church cathedrall of St. Asaph,
with the steple, bells, quere, porch, and Vestiary, with all other
contents, stalls, deskes, and alters was brent and utterly de-
stroyed.—*Letter of Henry VI., Edwards*, ii. 116.

1535. *Choir Pavement.*—Item pro pavimento chori et cæteris neces-
sariis, xli.—*Test. H. Standish, Ep. Assav.*

BANGOR.

1386. Supplicat ven. pater Johannes Epus. Bangor ut cum sedes
Cathedralis Bangor per 26 annos absque ecclesiâ ad magnum
dedecus sedis predictæ extiterat, et predictus Episcopus in rele-
vationem ejusdem sedis quandam ecclesiam, unde medietas,
Deus laudetur, constructa exstitit ibidem, de novo inceperit, at
ipse pro exilitate beneficii sui eandem ecclesiam adimplere non
potuerit, etc.—*Pat. 10 Ric. II.*, p. 1; *Cole MS.*, xxvii. fol.
168 b.

Bishop Ringstede bequeathed xx^{li} to the fabric.

CARLISLE.

1318. Archbishop Melton says in an indulgence that a sudden fire
had burned the church of Carlisle, with houses and buildings
“ad extremam consumptionem.”—*Raine's Hexham*, i. p. lxiii.
1359. Cum dilecti filii Prior et Capitulum Ecclesie nostre Cathed-
ralis B. Mariæ Karliol. Chorom dicte Ecclesie nostre ad de-
corem Domus Domini inceperint opere construere sumptuoso,
ad quod noverimus fidelium subsidium opportunum; cum ad
tanti operis consummationem dictorum Prioris et Capituli pro-
prie non suppeditant facultates, etc.—*Reg. Welton*, fol. 64.

HEREFORD.

1320. In this year the Dean and Chapter had spent 20,000 marks
on new works.—*Merewether's Account*, 72.

A Brief Description of the Cathedrals in Ireland.

[1799, *Part II.*, pp. 1020-1022.]

I need not inform your readers that there are four Archbishops
and eighteen Bishops in the Protestant Established Church of
Ireland; and, if the statement is correct that is given in Mr. Young's
tour in that kingdom, their revenues on the whole are as good as
those in England; yet I believe that some of their churches are in
ruins, and in several others there is no establishment of choir-
worship.

ARMAGH.—The Metropolitan Church is in good repair, and has a choir of singers, and the church and city (which are in the county of that name) are much indebted to the munificence of the late patriotic and worthy Primate.

DUBLIN.—In this city are two ancient Gothic cathedrals in use—Christchurch and St. Patrick's—of which I shall speak more fully hereafter; and a numerous and excellent choir of singers, which do the duty at different hours of the day in both churches, and in the chapel belonging to the University. The See of Glandellagh is united to this.

CASHEL.—This ancient noble Gothic cathedral, being at some distance from the city, has been suffered to go to ruin and the roof pulled down; an Act having been obtained to remove the site from the rock to the town, where a small new church has been many years erecting, but whether yet finished I know not, the service having been performed a long time in the court-house. This city is in the county of Tipperary.

TUAM, in the county of Galway.—I know not whether there is a cathedral here, or whether it has a choir-service. Enagdoen and Ardagh are united to it.

MEATH, in the county of the same name, has, I believe, neither dean nor cathedral.

KILDARE, in the county called so, has a fine old church, part in ruins and part in use and good repair; and in the churchyard is a lofty round tower, such as there are several the like in different parts of Ireland.

Of CLOGHER, in the county of Tyrone, I have no materials.

DOWN is in the county of the same name. The ancient cathedral, destroyed in 1538, was in ruins, and in the churchyard is a round tower. The present church stands in another part of the town, and was rebuilt in 1735.

DROMORE, which is also in the county of Down, has a cathedral, "small, yet neat and commodious. It is not built in form of a cross like other cathedrals, nor has it any revenue for supporting choir-service."

DERRY, in the county of Londonderry, has a cathedral, from the roof of which the Anglo-Hibernian Protestants annoyed the United Irishmen, and Frenchmen too, in the memorable siege of 1689.

RAPHOE, in the county of Donegal;

KILMORE, in the county of Cavan.—I have no particulars of either.

LEIGHLIN, in the county of Carlow, has a handsome church, and Ferns is united to it.

OSSORY.—The cathedral of this diocese is at Kilkenny, in the county of the same name, and is a fine old church, dedicated to St. Canice ("Kilkenny," in Irish means the church of Canice),

erected in 1252. It is built of black stone, or marble, in form of a cross, and a tower over the centre. There are many fine monuments in the church, particularly of the noble family of Butler. These are chiefly in the nave; the effigies in armour, and lying on altar-tombs. The choir, which has an organ, is very beautiful; but there are no singers except the children of the charity-school. This church, though not so large as some others, is one of the handsomest I know in Ireland.

CORK, in the county of that name, has a beautiful modern-built cathedral, erected, in the Grecian style, the beginning of this century; no part of the original church (which was built 630) remaining but the tower, on which is erected a modern octagon spire. It has also a set of eight very musical bells. This church has no nave; but, as you enter the only door at the west (which is a beautiful Gothic arch), on the right is the consistory, and on the left is the Bishop's vestry. The choir is exceeding handsome, and has a good organ, and four men and four boys choirsters; but they do not chant so much of the service as is customary in Dublin or in England. The church stands on a very spacious fine churchyard, with pleasant walks shaded with rows of trees.

ROSS, which is united to Cork, is in the same county, and has a small neat Gothic cathedral, the choir of which is of later erection, and the stalls are handsome and well-disposed. In the south wing is a good chapter-room.

CLOYNE, in the county of Cork, has also a beautiful Gothic cathedral in form of a cross. The choir, which is neatly finished, has a good organ, and in the churchyard is a round tower. This place is remarkable for being the See of the celebrated Bishop Berkeley.

KILLALOE, in the county of Clare, has an ancient cathedral; and Kilfenora is united to it.

LIMERICK, in the county of that name, has an ancient Gothic cathedral, with a good ring of bells, and some monumental decorations. In this church I first heard an organ, when I was about six years old; and, as a proof of the odd ideas of children, I then thought that the musical sound proceeded from the silver wand carried by the verger. ARDFERT, which is united to this, has a fine old Gothic church, mostly in ruins, part of which only is used for Divine service, and kept in good repair; but the church of Aghadoe, near the lake of Killarney, is in ruins.

WATERFORD, the capital of the said county, has a spacious fine old cathedral in good condition; and Lismore, which is united to it, has an ancient church pretty well kept in repair.

CLONFERT, is in the county of Galway; and Kilmacduah is united to it.

ELPHIN is in the county of Roscommon.

KILLALA is in the county of Mayo ; and Achonry is united to it ; but I have no materials of these last-named Sees, and wish for further information.

If, Mr. Urban, any of your intelligent correspondents resident in Ireland will be so good as to complete the deficiencies of this sketch, by specifying which of the Sees I have omitted have cathedrals, and which of them use choir-worship, it will be deemed a singular favour, and may please some other readers as well as me ; and it would be more satisfactory if such accounts were accompanied with a concise description of each and a drawing, and would certainly have the merit of being new on this side the water.

I have observed a curious circumstance, that in the neighbourhood of any ruinous castle or church in Ireland, as well as England, the common tradition is that such places were destroyed by Cromwell. It is a sad thing to be in a bad name ; for in that business more blame, perhaps, is laid on Oliver than he deserved. I apprehend that in his day he was as much feared by the people of the three kingdoms as Buonaparte was by the small states of Italy, etc. ; and, upon the whole, I believe the former was the better man.

It was a strange neglect, at the time of the Reformation, that the Bible and Common Prayer was not translated into the Irish language and copiously dispersed in that country ; for, as there was no establishment of the Liturgy in Irish in any church in the kingdom, if any of the poor ignorant peasantry by chance went to a Protestant church, not knowing the English tongue, they could not be much more improved or informed than by hearing the Latin service at Mass ; and would prefer the latter as what they were accustomed to. But perhaps it is not too late now to do something of the kind in the country parishes which are at a distance from the towns. Wales was better attended to than Ireland at the Reformation in these matters ; and in several churches in the Principality the service is in the common language, *i.e.*, the Welsh. I have more than once heard the established Liturgy of Ireland read there in French, but never in Irish ; which, as I have just now observed, it ought to be in remote places.

I shall now give a short account of the cathedrals in Dublin, which were omitted in the former part of this letter.

Christchurch is situated in the heart of the city, and is an ancient Gothic church in form of a cross, and a large square tower over the centre, in which are eight bells with chimes. It is almost entirely surrounded with houses ; and those parts of it that may be seen externally, whether from the natural colour of the stone or from the smoke incidental to large towns, exhibit a black appearance. It has a spacious nave, in which are some monuments : a very ancient mutilated one is said to be that of Strongbow. The choir is enclosed ; and a gallery is at the west end of it (where the organ usually stands

in cathedrals) for the Lord-Lieutenant and the State. It has also north and south galleries; in the first of which stands the organ built by Mr. Bifield, who sold the former one to the inhabitants of Wolverhampton, who had it set up in St. John's Church, where it now is. Among other monuments in the choir is a superb one of the Earl of Kildare, who died in 1743. He is represented in his Parliamentary robes, lying in state on an altar-tomb, with the figures, large as life, of his son and daughter mourning over their father. Choir-service is here at eleven and four. There is a chapel at the north side the choir, which was used by the inhabitants of St. John's while their parish church was rebuilding.

St. Patrick's Cathedral is situated in the lowest ground in Dublin, and is larger than the other. It has a large lofty tower, in which are eight bells and chimes, at the north-west corner of the nave, on which has been erected a very tall spire. The north transept of this church is enclosed and used as a parish church, by the name of St. Nicholas Without; and in the south transept is the consistory. At the east end of the choir is a large building, called St. Stephen's Chapel, which has been used many years by a congregation of French Protestants; and in this is an organ. There are several good monuments in the nave and choir; and the organ (which is a very large one, surmounted with figures of angels blowing trumpets) stands at the west end of the choir. It has no front next the nave, but a partition of boards, on which is painted organ-pipes, crowned with the arms of the Duke of Ormond. Parochial service in the choir between nine and ten, and choir-service at six; and in winter it is illuminated with wax candles. Service in English at eleven and four at St. Nicholas; and in French, the same hours, in St. Stephen's; and, what is very remarkable, although those two places of worship and the choir may be said to be under the same roof, yet, in the time of Divine worship in the morning, one congregation is not disturbed by the other. I have before observed that the singers are excellent, and some of them are parish clerks and organists of other churches who have been bred in the choir, and others are from England, and I believe their income is very decent.—I remain, Mr. Urban, your humble servant,

A LOVER OF CATHEDRALS AND CHOIR-WORSHIP.

Cathedral Schools.

[1817, *Part I.*, pp. 225-227.]

CATHEDRAL OF ST. ASAPH.

The ancient records of this diocese having been destroyed during the depopulating wars carried on between the English and the Welsh, the history of the cathedral is nearly a blank prior to the thirteenth century, at which period the church was in ruins, the neighbouring

country almost destitute of inhabitants, and the bishop subsisting upon alms. The present structure was partly erected in the reign of Edward I. under the auspices of Bishop Anian, and by his immediate successor, Leoline de Bromfield, the choral service was re-established, and the endowment of the choir considerably augmented.

The benefice of Godelwern, in Merioneth, is recorded in the valuation of 1291 as belonging to the vicars choral of St. Asaph; and Leoline, in adding to their endowment a portion of the tithes arising in the parish of St. Asaph, provided at the same time for the constant ministrations of Divine offices in the cathedral church.

He ordained, with the concurrence of the dean and chapter, that all who shared in the impropriation of Godelwern should alternately be present in the cathedral at all canonical hours, and should chant the service (*cum notâ*) in regular course, according to the direction of the precentor.

It was also ordained that the dean and the prebendaries of Vaynol and Llanufydd should provide three priests, being good singers and expert in the science of music, to assist the vicars choral at the time of Divine service, and that the archdeacon should send a person skilled in singing and organ-playing.

The prebendaries of Alt Meliden and Llanvair are required by the same authority to furnish four boys, being good singers, as choristers for the daily celebration of Divine service.

These constitutions were confirmed by Bishop Goldwell and the dean and chapter in 1558, when the members of the church are said to be a dean, fourteen canons (including the archdeacon, sub-dean, precentor, and treasurer), four minor canons, or vicars choral, and three chaplains, officiating for the dean, and the prebendaries of Vaynol and Llanufydd. To these are added the organist and four choristers.

This very simple and inartificial arrangement for the support of the choral service continued with little variation till near the close of the seventeenth century, the organist, singing men, and choristers being maintained chiefly by subscriptions of the church members. "If they had not been gentlemen of generosity and zeal," adds Browne Willis, "the church must have lain in ruins, and the inferior members could not have subsisted."

Such was their precarious condition till the year 1669, when Dr. Isaac Barrow was advanced to this see. Through his paternal care the effective members of the choir were once more endowed by the impropriation of Llanraiaader, a sinecure of considerable value, vested by authority of the Legislature in the dean and chapter, for the sole purpose of repairing the fabric, and affording a maintenance for the individuals officiating in the service of the cathedral. I am not able to record any subsequent benefaction to the musical depart-

ment, which at present includes the organist, four singing men, and four singing boys, besides supernumeraries.

The classical instruction of the choristers has been very recently abandoned, and the boys have no other education than what the organist and a parish school afford them. I cannot learn that any of the pupils brought up in the music school of St. Asaph's Cathedral have risen to eminence, either as professional men or otherwise.

BANGOR.

The early history of this foundation may be comprised in few words. The two British cathedrals of St. Asaph and St. Daniel were flourishing communities in the sixth century, when the greater part of the island was sunk in barbarism and idolatry; and they were both involved in the same calamities during the struggles of a brave people to preserve their national independence. In the reign of Edward I. the cathedral of Bangor once more rose to eminence, and the holy offices were revived with additional splendour. Bishop Anian compiled a missal or service-book, for the direction of his clergy in the performance of their sacred duties; and the preface to the Book of Common Prayer bears testimony to the high reputation which this compilation obtained under the name of "The Bangor Use."

The vocal choir were no less celebrated than their liturgy. An ode is still extant, composed in praise of Howel, Dean of Bangor, in the time of Edward III., "whose organ and harmonious choir are unrivalled in performance." It does not, however, appear from any known records whether this "unrivalled choir" had any settled endowment; and it is probable that the vicarial clergy were in a great measure dependent on the optional liberality of the canons, whose duties they undertook to perform.

At the commencement of the fifteenth century the church of Bangor fell a sacrifice to the unchristian vengeance of Owen Glendower, and the ministration of Divine offices was necessarily suspended for some years. The service was resumed A.D. 1445, when "the dean and chapter compounded with the vicars perpetual of the parish of Bangor for the service in the choir, by the composition granted to the said vicars for the choral service."

But, as the canons delegated their official duties to their substitutes, the vicars, so these endowed vicars, at no distant period, obtained a similar privilege, and the contradictory characters of *lay clerks*, or singing men, were gradually introduced into the stalls of the cathedral and collegiate choirs, for whom, as for the lay brothers in monasteries, a very scanty provision was made. Prior to the seventeenth century, observes Willis in his account of Bangor, "the cathedral service and fabric was supported solely by contributions of

the bishop and chapter, and what they could get by begging from other persons in the diocese was applied to this use."

The revenues accruing from these sources were gradually diminished, and in the year 1685 Bishop Lloyd and Dean Humphries procured an Act of Parliament for the permanent endowment of the choir, with a portion of the tithe arising in the parish of Llandinam. Bishop Lloyd died A.D. 1688, and the settlement of the benefaction was reserved for Dr. Humphries, who succeeded him in the bishopric. This prelate was educated in Dr. Glynn's Free School at Bangor, and immediately after his promotion to the bishopric instituted visitatorial inquiries into the situation of the choristers belonging to his cathedral church. The following answers were returned by the Dean to his interrogations:

"As for choristers, I know of none except the foundation scholars, who are obliged on holidays and half-holidays to attend in the cathedral in their surplices. Indeed, I find by Prebend Griffith's answer and Vicar Rowland's answer (1632) mention of three choristers belonging to the cathedral, of what antiquity is uncertain; but, by report, the Archdeacon of Merioneth paid 20s. per annum to the one and the Prebend of Penmynydd 20s. per annum to the other. Of the third I find no mention. Besides, there are two Hutchins Scholars, paid £3 per annum out of Nantporth, of which I can give no particular account, having never seen the will of Bishop Rowland, so that I cannot answer whether they are obliged to wear surplices or to sing."

To another question the Dean replies: "I cannot certainly find who are obliged to teach the art of singing. I find Prebend Moyth, in his answer to Chapter Articles, to say that the vicars choral ought to keep a singing school, as he believeth. Vicar Rowlands in his answer says that, according to his composition, the vicars must sing *cum notâ*, and that Vicar Martyn, while he lived, taught the boys to sing, but why, as now he knows not. Prebend Griffith says that Vicar Martyn did teach the boys prayers; but whether of his own accord, or *ex debità*, he knows not."

"As for choristers properly so called," adds the Dean, "I know not how many there are or ought to be. All that I know is, that there are now in being the ten foundation boys (I suppose the full number), the Bethkelert boy, and the two Hutchins scholars; but whether all these, or how many of these, are properly choristers, and obliged to sing, I know not."

The revenues accruing from the tithes of Llandinam were not applicable to their appointed use till 1698, at which period we may date the settlement of the choral establishment, which corresponds with that of St. Asaph.

Exclusive of the four endowed choristers who are contemplated in the regulations of Bishop Humphries, are Dr. Glynn's grammar scholars (the foundation boys alluded to by Dean Jones); who are

instructed in vocal music by the organist, and attend in the cathedral with the choristers according to the founder's statutes.

The endowed choristers are generally chosen from Dr. Glynn's scholars. They receive a classical education in the Free Grammar School, where they are also taught writing and arithmetic, and the organist of the cathedral, for the time being, is responsible for their musical attainments.

The former choristers of Bangor Cathedral have usually settled very reputably in life, and do credit to their respective instructors. A great proportion have taken Holy Orders.

[1817, *Part I.*, pp. 418, 419.]

CANTERBURY.

The spot now occupied by this magnificent cathedral was formerly the palace of the Kentish monarchs. I will not occupy your pages with a history of Augustine and of his successful labours as a preacher of the Gospel; but I may be permitted to remark that it was the interest awakened in the mind of the Roman pontiff for the instruction of the English youths, which first induced him to undertake the conversion and civilization of their country.

The Choral School at Canterbury is coeval with the establishment of the Anglican Church, Augustine having introduced the chanted service still retained in our cathedrals. The science of music was universally cultivated by the clergy, and was so completely identified with religious offices that, in the language of our ancestors, to sing and to pray are used as synonymous terms.

"That Augustine settled a school here," says the Canterbury historians, "can hardly be doubted." And we are informed by the same authority that a collegiate establishment, with masters and professors, under the archiepiscopal jurisdiction, attained great celebrity during the heptarchy, and served as a model for the universities which arose at a subsequent period.

In treating of an academical institution, confessedly the most ancient in England, it will not be out of place to inquire what was the general constitution of episcopal schools at a period contemporaneous with the mission of Augustine and the erection of this cathedral.

"At the entrance of the bishop's court," says an ancient author, "was an apartment where the young students who were trained up for the ministry had their common dormitory and hall, and other convenient rooms, under the charge of some grave guardian, having a master to instruct them in arts and another to oversee their manners, all under the inspection of the bishop, whom they did assist in the public Divine service, according to their degree." "This is judged to have been the original of cathedral and collegiate schools."

In these foundations, almost invariably connected with the religious societies of the ancient church, the neighbouring youth of all ranks were gratuitously instructed. The rival orders of the clergy were sensible that their interest, no less than their duty, required them to secure this influence over the early principles of their flock, and the privilege of directing their elementary studies was frequently the subject of great jealousy and contention.

The public school at Christ Church, supported by the archbishop and convent, is frequently mentioned in their records. It flourished till the dissolution of the monastery, and was re-established by Henry VIII. when he new-modelled and regulated the cathedral. Several of the novices belonging to the monastic institution were received as students on the new foundation.

The Archiepiscopal Cathedral is one among the few instances where a royal grammar school subsists, under the patronage of the dean and chapter, from which the young members of their choir are entirely excluded. The choristers are taught singing three times a week in the church, where there is a musical school-room, and learn reading, writing and arithmetic at private schools at the expense of the church. This latter is a new regulation of about five years' date. I have never heard of any man of eminence educated in the choir at Canterbury.

M. H.

[1817, *Part II.*, p. 104.]

CARLISLE.

Of all the English cathedrals the church of Carlisle seems to have presented the most barren field for antiquarian research, and the more recent history of the choristers is so unsatisfactory that I enter upon the subject with considerable reluctance. We are informed that a community of Christians, including a school, was settled at Carlisle before the close of the seventh century, and this foundation was elevated to a bishopric by Henry I. As to the school, the immediate object of this inquiry, we can only trace its existence from being incidentally mentioned in the valuation of Pope Nicholas, whence we learn that the church of Dalston was charged with an annual payment for its support.

This cathedral during the middle ages was a priory of Augustine canons, and at the dissolution was re-endowed by Henry VIII. for a dean, archdeacon, four prebendaries, and eight minor canons, with lay clerks, choristers, and schoolmasters; agreeing in all essential points with other ecclesiastical establishments by the same founder.

The Royal Grammar School, if it be still in existence, is not of sufficient importance to be noticed in the local histories of the city and cathedral; and it is, doubtless, from the same cause that the music school has likewise escaped observation, and little information can be collected beyond the following general outline:

The choristers, six in number, are chosen by the dean and chapter. They have occasional lessons in singing from the organist ; but whether they receive any other instructions, literary, moral, or religious, and in what manner they usually settle in life, I have vainly endeavoured to learn. Perhaps some of your correspondents residing at Carlisle may favour your readers with a communication on the subject. M. H.

[1818, *Part I.*, pp. 103, 104.]

CHESTER.

The city of Chester is no less distinguished for the number of its endowed schools than for the judicious regulations by which they are governed ; and in this character the foundation connected with the cathedral may claim pre-eminence. The ancient school was established within the Benedictine monastery of St. Werburgh, where, in obedience to the constitution of that order, the neighbouring children were instructed in the psalter and musical notes, and the more promising boys were advanced in the study of grammar, divinity, and jurisprudence. The greater monasteries subject to this rule were also required to maintain students at the universities, in the proportion of one scholar to twenty monks. They had a prior of students to govern all the novices of their order at Oxford and Cambridge, where they had a doctor in each faculty of divinity and canon law, under whom their inceptors were to commence at the public charge of their respective monastery.*

The years and centuries wherein these duties were conscientiously performed are left without memorial, and can only be surmised from the record of their omission. A.D., 1422, a general chapter of Benedictines was convened for the reformation of their order, and among various charges of misgovernment several of the abbots were accused of neglecting to make due provision for their students, and among the defaulters the superior of St. Werburgh's is recorded with expressions of peculiar censure.

"The Abbot of Chester has not had a scholar at the university for the last twelve years. He is the more deserving of punishment from the long continuance of his negligence." On this occasion the usual fines were remitted. The culprits, having offered their excuses and ample promises of future good behaviour, were restored to favour by their brother Benedictines, in charitable hope of a speedy reformation. This was one of the last assemblies convened for the re-establishment of monastic discipline.†

The Royal Abbey of St. Werburgh, being dissolved by Henry VIII., was selected by him as the seat of a new bishopric. Although worse endowed than any other cathedral in England, yet by the liberal arrangements of the dean and chapter the choristers educating

* Kennett.

† Wilkins, vol. iii., pp. 413-433.

under their auspices enjoy peculiar advantages. The ancient grammar school was re-established by Henry VIII. It is held among the splendid remains of the conventual buildings, and is placed under the patronage of the dean and chapter. The course of education includes Greek and Latin, writing and arithmetic. The founder's statutes, which limit the admission of King's scholars within a certain age, make an exception in favour of the choristers, to whom, on a vacancy, a preference is always given. The choristers are eight in number; they have a regular singing-master, and their musical studies are superintended by the organist.

Several eminent names reflect honour upon the choral school of Chester Cathedral.

The statutes of all the cathedrals regulated by Henry VIII. are the same in substance, and are mostly couched in similar terms; but the clause in favour of the choristers is not in every instance interpreted in the same manner as at Chester. At the Cathedrals of Gloucester, Worcester, Oxford and Peterborough the choristers enjoy the full benefit of the exception, and partly so at Bristol and at Ely. At Canterbury, Carlisle, Durham, Norwich, Rochester and Winchester the founder's statutes are not construed with the same liberality.

At Canterbury the statutes of the cathedral were revised by Archbishop Laud; and, in addition to the usual clause in favour of the choristers, the dean of the chapel royal has the valuable privilege of sending the boys belonging to his majesty's choir, on the failure of their treble voices, to complete their education in the King's School at Canterbury.* There are perhaps good reasons why advantage is not now taken of this privilege.

The cathedrals on the old foundation, which escaped the regulating hand of Henry VIII., are, or ought to be, governed by their respective statutes, which have been repeatedly confirmed by the Legislature, so far as they are not repugnant to the Word of God, the law of the land and the prerogative royal. M. H.

[1818, *Part I.*, pp. 391, 392.]

CHICHESTER.

This is among the most ancient of our English cathedrals, and, having been from the earliest records a foundation for a dean and canons, its establishment and statutes were confirmed by Henry VIII.

The component members of the choir, as in the other cathedrals endowed by the Anglo-Saxon monarchs, are a dean, precentor, chancellor and treasurer (to whom alone the title of dignity is correctly applicable), thirty canons, or prebendaries, four of whom, including the dean, are now styled canons residentiary, and form the chapter, the minor canons, or vicarial clergy, originally officiating as

* A copy of these revised statutes may be found among the additional MSS. in the British Museum, No. 5484.

substitutes for the prebendaries, with whom they corresponded in number, and lastly the novices, or children educating for the choral service, who have varied in number according as the patronage of the chapter has been extended or withheld. Stall wages are still paid to the vicars by the prebendaries, as from time immemorial, and they have a considerable landed endowment. In number they are now reduced to four.

The singing-men were added in the sixteenth century by the munificence of Bishop Sherburn.

The public documents relating to this cathedral are far from numerous, and the earliest mention of the choristers that I have met with is in the will of Henry Garlaund, A.D. 1342, whence it seems that in his time there were twelve boys of the choir. A.D. 1536, Bishop Sherburn made a bequest to eight choristers. They are now reduced to six.

I have not had an opportunity of reference to the statutes by which this foundation should be governed;* but, according to the present regulations of the school, if it deserves such a name, there is no choir in England, with the single exception of Carlisle, which promises so few advantages to the young persons educating under the auspices of the chapter.

The choristers have occasional lessons in singing from the organist; but it does not appear that the rev. patrons and guardians of the school interfere in any other branch of their education. The choristers have an acknowledged right of admission into the prebendal grammar school of this city, but from some unexplained cause they derive no benefit from this privilege.

I am not able to record any instance of success which has attended the system adopted in the choral school of this cathedral; on the contrary, I am informed that the choristers, after the failure of their treble voices has rendered them useless in the choir, rarely derive any advantage from their musical talents, and, with few exceptions, have sunk into neglected obscurity.

Such at least have been the accounts recently transmitted to me, and I am sorry that I am not enabled to correct this statement by a more satisfactory communication from the first authority in the choir. It must not however be forgotten that the present Dean of Chichester has held that dignity but a very short time, and we cannot doubt that the warm interest manifested by him on the subject of national education† will be shared in an eminent degree by the school under his own immediate jurisdiction.

The following document, though not immediately relating to the education of the choristers, is too nearly connected with their

* In the Bodleian Library.

† See Dr. Bethell's Sermon at St. Paul's in June, 1817, printed by the Society for Promoting Christian Knowledge.

interests to be unnoticed in the present inquiry, especially as it has been overlooked by Mr. Dallaway in his valuable history of the cathedral.

Pat. 26, Hen. VI., p. 2, m. 4. A license to the Dean of Chichester to hold lands in mortmain, to augment the maintenance of the canons residentiary, vicars and choristers of that church.*

There is no reference to the record in the printed index to the Patent Rolls; but it did not escape the penetrating research of Bishop Tanner, who cites it, though incorrectly, in his "Notitia."

M. H.

P.S. Mr. Dallaway, in his "History of Western Sussex," observes, speaking of vicars choral, "Those of St. Paul's obtained a warden and common seal by patent, 18 Ric. II."

This is not quite accurate. The minor canons of St. Paul's, and not the vicars choral, were incorporated by Richard II.

At Chichester, and in some other cathedrals, the minor canons and vicars choral are synonymous. At St. Paul's they are distinct. The minor canons are in Holy Orders; the vicars choral are laymen, and are not a corporate body.

M. H.

ST. DAVID'S.

[1818, *Part I.*, pp. 487, 488.]

The choristers are six in number; chosen by the canons and organist. They wear a scholastic habit, receive an excellent education in the college-school, and have lessons in music from the organist at his own residence. A great proportion, after completing their studies under the bishop's superintendence, enter Holy Orders, and many have risen to great eminence in the Church.

DURHAM.

This magnificent establishment presents a striking contrast in the degree of attention bestowed upon the young members of the choir. Their ancient and well-endowed school has greatly declined; and the singing-boys now receive a mere charity-school education, and wear a corresponding dress. They, however, retain the privilege, derived from remote antiquity, of attending the members of the chapter after dinner to read a portion of the Scriptures; and in this ceremony the boys belonging to the choir take precedence of the grammar-scholars. On these occasions the canon-residentiary addresses the young novices in Latin, though they are no longer taught to comprehend the purport of his exhortation.

{ELY.}

The singing-boys of this cathedral are sometimes admitted into the King's School as individuals; but no education, except in music,

* See also Inq. ad q.d. to which reference is made in the license.

is provided for them as choristers. They are eight in number, and are now appointed by the organist. This, however, is a modern regulation; for in the last century the election of a boy into the choristers' school was a subject of interest and importance among the members of the chapter.*

EXETER.

The music-school of this cathedral is represented as being regulated in a manner at once liberal and judicious. The choristers are ten in number; and the duty, in most instances delegated to the music-master, of selecting the boys for the service of the choir, is here performed by the precentor himself, as enjoined by the statutes. The choristers wear scholars' habits, and, by application to the dean and chapter, they have the benefit of a classical education, with the addition of writing and arithmetic. They are instructed by the organist in singing from seven till nine every morning.

The system adopted in favour of the choristers at Exeter has been attended with gratifying success, both with respect to the performance of their immediate duty as choristers and their ultimate welfare as members of society.

GLOUCESTER.

The communication with which I have been honoured from Gloucester is equally satisfactory :

"The choristers of the cathedral have a right of admission and instruction in the King's Grammar-school, and very frequently are of the numbers which are included in it. They are eight in number, so appointed by the statutes of the cathedral, and are usually admitted about the age of eight or nine, according as their voices recommend them and their fitness for the musical parts of our cathedral service. They are chosen by the dean and prebendaries in chapter assembled, and are generally removed when they cease to be useful in the choir by their voices becoming too manly, or by their want of proficiency in the science of music, wherein they are prepared and taught regularly and daily, commonly by the organist or by his deputy.

"The parents of the boys often find it suit their purposes best to request leave to have their children confined more to the learning of writing and arithmetic in other schools of the city, which permission is granted them provided their attendance at the cathedral is regularly observed, which it is, much to the credit of the Church, where the duty is performed equally well with that of any cathedral which stands the foremost in this praise.

"After their departure from the choir, having had the benefit, if

* Nichols's "Literary Anecdotes," vol. v., p. 359.

their parents please, of an education, or much assistance towards it, in Latin, Greek, writing, arithmetic and music, nothing hinders their going to the university; and in many cathedrals this is a common practice, whence they frequently come back again in the capacity of minor-canon, of which many very respectable instances may be adduced. The sons of clergymen are thus very often put in training for the Church, and become in time useful members and ornaments of it.

"In this church there are no exhibitions to either of the universities."

Gloucester was first made a bishop's see by Henry VIII., and is governed by his statutes.

HEREFORD.

This being one of the old cathedrals for a dean and canons, was not disturbed at the Reformation; and the ancient academical discipline and mode of life has been in a great measure adhered to by the members of the choir.

The grammar-school, under the guardianship of the dean and chapter, is kept in a spacious building, known by the name of the "Musick-room," near the west end of the cathedral church. It was built upon the site of the old school, which was a beautiful piece of architecture, of very high antiquity. In this school the choristers receive gratuitous instruction, except writing and arithmetic, which they pay for. Many of them have taken Holy Orders, and have obtained good preferment in the Church. The laymen, my correspondent observes, have not been equally successful. M. H.

[1819, *Part I.*, p. 32.]

ST. DAVID'S.

I have recently met with very important unpublished documents relating to the choristers of this cathedral church. MS. Harl. 6280.

"To all, etc., Adam [Houghton]* Bishop of St. David's, greeting.

"The duty of our station and the dictates of piety alike require us to promote the solemnity of Divine worship in our church of St. David's by making suitable provision for those who officiate in the choir, lest the church should be disgraced in the poverty of her ministers.

"Now we observe in bitterness of heart that the choristers, few in number, and without proper vestments, attend the choral service irregularly and lukewarmly, because in times past little or no provision had been made for their temporal wants—namely, for their diet and clothing, without which spiritual things cannot long subsist.

"We therefore with our brethren the canons of the said church, in chapter assembled, considering how we could provide a suitable remedy for this deficiency, have at length directed our attention to the

* Bishop of St. David's from 1361 to 1388.

Church of Lanwynnen, in our advowson ; that the choristers, who shall be four in number, may, according to their duty, attend at the canonical hours in the said church and in proper habits, humbly to minister as choristers, according to the use of Sarum,* under the direction of our vicar, whom we depute preceptor and master of the said choristers, to elect and perfect them as choristers ; and, as our commissary, to remove them as occasion may require ; and that when by exercise they are advanced in learning, there may be a more plentiful supply of ministers for a higher degree in the said church, we have thought meet that the aforesaid church should be bestowed on the said choristers, with all its rights and appurtenances (excepting only the portion of the vicar, who shall be collated by us and our successors) ; and with the consent of our chapter, after full consideration and in due form of law, we do appropriate and confirm the same to the said choristers to be for ever possessed to their use. And we ordain that the profits and revenues of the said church be divided by equal portions twice a year among the said choristers, for their maintenance, who shall, if it be possible, reside within the close of the Church of St. David's, by the order of our said vicar, who shall dispose of the said church as may appear to him most advantageous to the use of the said choristers.

"And we will also that our said vicar, out of the profits of the said church, receive half a mark of silver annually for his trouble.

"Dated at St. David's, 24 Mar., 1363."

The volume from which the above extract is taken seems to be the original register and statute-book of the cathedral, and is attested June 8, 1588, by the subscriptions of

Thomas Huett, precentor.

Richardus Edwardes, cancellarius.

M. Meneven's.

Thomas Lloyd, Thesaurarius.

It is much decayed at the commencement, and a few pages at the conclusion are quite illegible. There is a complete transcript in the same library (1249) in a more modern hand.

The number of the choristers was augmented from four to six, April 15, A.D. 1501, by the bounty of Bishop Morgan, who appropriated the tithes of Lawhaden for their better support. See MSS. Harl. 6280, p. 209 ; 1249, p. 268, where the deed of Adam Houghton is followed nearly verbatim.—Yours, etc., M. H.

[1823, *Part I.*, p. 309.]

LINCOLN.

"There are four choristers, who are chosen by the dean and chapter ; they are lodged and boarded with the music-master, and

* The Ritual or Liturgy of Osmond, Bishop of Sarum, was almost universally adopted by the Cathedrals in the Province of Canterbury.

receive a salary, with fees, amounting to £3 per annum. Their dress is a black cloth gown, faced with white, given them every second year. There are also six junior boys, denominated from the founder, Burgherst Chanters; they are chosen by the dean and chapter, and receive a salary amounting, with fees, to £2 10s. They wear white surplices, given them on their admission.

"All the boys, as well choristers as Burgherst Chanters, attend daily choral service at ten and three o'clock on week-days, and at ten and four on Sundays. The dean and chapter provide for their instruction in writing, arithmetic, and grammar; and those boys whose parents wish it are allowed to attend the Free Grammar School, of which the dean and chapter appoint the headmaster. They attend these schools from eleven o'clock till twelve, from two till three, and from four till five. They attend the music-master from seven o'clock in the morning in summer, and eight in the winter, until prayer-time. The master derives no emolument from the musical talents of the choristers, who are confined wholly to the church service. On leaving the choir they receive a sum not exceeding £15 from the dean and chapter as an apprentice fee.

"A medical attendant is allowed the choristers in case of sickness."

[1818, *Part II.*, pp. 6-8.]

LICHFIELD.

The choristers of this cathedral are by the statutes eight in number, and it is usual to have two supernumeraries on probation. They are chosen by the precentor. The organist is master of the boys, and has a small salary in addition to a vicars choral's plan for teaching them music. This he does in the organ loft, accompanying them with the organ. He is not confined to a certain number of hours of teaching, but the time is always after morning service. Beyond this, till within a recent period, there was no establishment for the education of the choristers in this cathedral, and from this body there has never yet been produced any persons distinguished as musical composers. I am happy to add that the present dean and chapter have lately established a school for the choristers, and appointed a master at their own expense; but I am not yet enabled to state what course of education has been adopted.

OXFORD.

At the cathedral of Christ Church, and at several of the colleges, very judicious arrangements have been made to promote the general respectability and welfare of the singing-boys; their education, both musical and classical, has been amply provided for, and many of the officiating clergy in the cathedral and collegiate choirs throughout England were trained in these schools.

PETERBOROUGH.

This is one of the cathedrals governed by the statutes of Henry VIII. The choristers are admitted into the King's Grammar School, and are taught reading, writing, and arithmetic by the master, whose duty it is to instruct twenty boys, of whom the six choristers always form a part, and are nominated in preference to other candidates. They are instructed in singing by the organist, for which purpose they attend in the cathedral three times every week after morning service.

These particulars were most obligingly transmitted to me some time since from unquestionable authority; and it appears that the boys belonging to the choir of Peterborough so recently as 1816 were among those most indebted to their rev. guardians. I am sorry that subsequent inquiries should have thrown any doubt upon this statement, so honourable to the superior members of the cathedral; the dean having informed me in answer to my application that the above statement is not accurate, but at the same time declining to make any communication on the subject of their present regulations.

ROCHESTER.

The organist is expected to give the choristers such instructions in vocal music as may enable them to sing in the cathedral service; but unless I am misinformed, the dean and chapter do not interfere in any other part of their education.

SALISBURY.

This is one of the cathedrals on the old foundation, and has been long celebrated for the excellence of its choral service and the munificent provision which has at different times been made for the various members of the choir. According to the ancient statutes of the cathedral the instruction of the boys forms a part of the precentor's duty, and the chancellor of the cathedral is required to superintend the Grammar Schools.* Though some of these statutes are no longer in force, and some of these endowments are diverted from their original design, the choristers of Salisbury still enjoy advantages superior to the generality of their brethren. They are treated with much liberality, are admitted into the college school and wear the collegiate dress. The course of education includes reading, writing, arithmetic, Latin, and music. The boys are characterised as being remarkable for their musical proficiency and correct deportment, and the patronage of the chapter has usually been extended to promote their future respectability in life. The candidates for admission into

* To the same effect are the Statutes of Lichfield, Lincoln, and most other Cathedrals of Benedictine foundation. See also Wilkins's "*Concilia*," vol. i., pp. 328, 496, 534, 741.

such a school are numerous, and in addition to the eight endowed choristers there are usually four probationers.

WELLS.

The choristers are six in number, and nominated by the dean and chapter. They all are required to attend the choral service in the cathedral twice every day—at eleven in the morning and three in the afternoon—and are educated in writing, reading, and arithmetic by a schoolmaster upon an ancient foundation. Their proper hours of study are from seven to nine, and ten to twelve in the morning, and from two to five in the afternoon, of course excluding the service hours; they are taught music by the organist. There is no exhibition or other provision for superannuated choristers. They have often settled in life in respectable trades, and some have arrived at eminence as professional gentlemen.

WORCESTER.

There are ten choristers belonging to Worcester Cathedral elected by the dean and chapter, by whom they are liable to be displaced for misconduct, but not by the dean or a residentiary singly. They do not belong as a matter of course to the college-school, but by the kindness of the dean and chapter they are almost invariably admitted upon the foundation, and form a part of the forty boys called King's scholars. In addition to Latin, they are taught writing and arithmetic, but neither the two latter, nor Greek, are required by the statutes. There are two masters belonging to the college-school, namely, a head-master and an under-master, who are elected by the dean and chapter. The choristers are instructed in music by the organist; and there are few cathedrals in the United Kingdom which can boast a greater number of distinguished names among those who received the rudiments of their musical education under the superintending care of the dean and chapter.

YORK.

There are eight choristers belonging to York Minster, who are chosen by the organist, and prepared by him for the service of the choir. The dean and chapter have provided for their gratuitous instruction at the grammar-school, in reading, writing, arithmetic, and Latin.

M. H.

[1819, *Part I.*, pp. 102, 103.]

OXFORD—CHRIST CHURCH.

There are eight choristers partly maintained by the dean and chapter of Christ Church, that is, they have dinner in the hall of the college daily. They receive also a salary arising from corn-rents,

and consequently varying in amount; it, however, is always sufficient to pay for the rest of their board and lodging, for clothes, and to cover the expenses of a journey to a moderate distance.

The choristers are in the sole nomination of the dean, exclusive of the chapter; and he appoints at any age he thinks proper; the time of their dismissal is also at his discretion. They wear caps and gowns for their ordinary dress, and surplices in the choir. A preference is usually given to the sons of clergymen and professional gentlemen.

Since the foundation of the college there has always been a master provided for the boys, who instructs them in Latin and Greek. They are also taught writing and arithmetic.

The choristers attend morning service in the cathedral at ten o'clock, and afternoon service at half-past three. They are in the grammar-school from seven in the morning till nine, from eleven till one, and from two till half-past three. They are taught singing by the organist.

They are permitted to be members of any other choir in Oxford, provided their attendance does not interfere with their duty at Christ Church. They have not any engagement for the profit of the singing-master. There is no provision for superannuated choristers; frequently, however, as they have had a good education, they enter as servitors at Christ Church. They are usually instructed in singing four times in the week.

MAGDALEN COLLEGE.—The choristers are sixteen in number, at the sole appointment of the president, who is not limited to any particular age. They receive about £22 per annum for their commons, which have been augmented from time to time, and eight of them have each an exhibition besides of between £5 and £6 a year. They wear the proper collegiate dress, attend chapel daily at ten and four, and three or four of the choristers are permitted to sing at St. John's when the service is performed at other hours.

The choristers of Magdalen are educated free of expense in the grammar-school belonging to the foundation. The president requires them to be removed at fourteen years of age, unless the head-master of the school approves of the progress they have made in classical learning. They have music lessons three times a week in the college chapel.

Dr. Sheppard has lately left by his will £60 a-year, to be given to those choristers who are sons of clergymen, and either become members of the University or are bound apprentices to trades or professions.

NEW COLLEGE.—There are sixteen choristers, appointed by the warden solely. No particular rule is laid down with regard to the age of the boys when admitted, but, generally speaking, we may say from seven till ten years of age. They wear the usual academical

habit, and have a liberal education at a school within the college; they are instructed in grammar, in the Latin and Greek classics, in writing, arithmetic, and music. The hours of study are from seven till eight o'clock before breakfast, from ten till twelve afterwards, and from two till four in the afternoon. Their musical schoolroom is furnished with a small organ, where the organist attends them personally three times a week, from twelve till one o'clock. Choral service is performed twice a day at eight o'clock in the morning and at six in the evening, except in the long vacation, when the chapel is shut from the beginning of July till October 10.

Before the year 1807, those boys whose friends lived in Oxford boarded and lodged at home, and those who came from the country where their friends thought proper to place them. At that time they received from the college £7 per annum each besides their education, and a dinner in the college buttery every day; but in the year 1807 the warden and fellows thought it would be better for the boys all to board and lodge together, for which purpose a large and healthy house was taken, and an extra master appointed to have the charge of them; and instead of their receiving £7 from the college, they pay £7 per annum to the person with whom they board, and the college pays him £16 for each boy.

Such of the choristers as can obtain the appointment, are permitted to sing at St. Mary's, the University Church, on Sundays and holidays, but never perform on any occasion for the profit of a master.

The choristers brought up in these choirs have usually entered into Holy Orders, and have deservedly obtained the patronage of their several colleges.

CAMBRIDGE.

KING'S COLLEGE.—Was founded by Henry VI. By his statutes the number of the choristers is sixteen.

They are appointed by the provost. A candidate must be competently skilled in reading and singing. They have a dinner every day in college, and an allowance of bread and cheese for supper, which they carry home to the friends with whom they lodge. Their dress is a black gown at all times, except during the service in chapel on Sundays, holidays, and eves, when they wear surplices. The college makes them an allowance for shirts, shoes, and stockings. The choristers attend service in the chapel once a day in the afternoon on common days; on Sundays and saints' days twice, morning and evening. They are also permitted to sing at the chapels of other colleges, and at St. Mary's Church. They are instructed in singing by the organist, and in reading, writing, and arithmetic by a master appointed by the college.

The statutes prescribe that they should be under twelve years of

age at their admission. They are generally admitted about eight years of age, and leave the choir when the voice breaks.

By the private regulations of the college, and a small legacy bequeathed for that purpose by a late fellow, each boy receives a sum of money when he quits the choir.

There is no record kept of any chorister after he has left the school.

From TRINITY and ST. JOHN'S COLLEGES I have not been favoured with any answer to my inquiries.

ETON COLLEGE.—By the statutes of the founder, King Henry VI., the choristers are to be sixteen in number, who are to assist in the daily celebration of Divine offices in the choir. They must be under twelve years of age; and at their admission must be competently skilled in reading and chanting. The same qualifications are required for all the boys on the foundation, who are to supply the place of absent choristers in the chapel, that the number may be always complete.

The choristers have the right of free education under the grammar masters; they are to dine at the same table with the foundation scholars, without distinction of place; they are to reside altogether within the college, and are to be provided with all necessaries that are good and sufficient for them.

No person whatsoever may send them out of college, nor take them abroad with them; nor may they ever go out of college but with leave of the provost, vice-provost, or their master; it being required of them at all proper times to be intent upon their learning.

At elections for vacant scholarships at Eton, the choristers of Eton and those of King's College, Cambridge, are always to have preference.

I am sorry to add that nothing can be more remote from the actual state of the Eton choristers than these statutes of the founder.

M. H.

[1818, *Part II.*, p. 392.]

WINCHESTER.

Since I last addressed you on this subject, I have been favoured with the following information from the highest authority:

"The choristers of Winchester Cathedral are by statute six only in number, but the dean and chapter, thinking this number insufficient, added two more, with the same salaries, emoluments, etc., etc., as those on the original foundation. They are elected by the dean and chapter. They wear surplices at Divine service, but have no other distinguishing dress. They are required *strictly* to attend morning and evening service, at ten in the morning and three in the afternoon on week days; but on Sundays they attend three times—at seven in the morning, at ten, and at four in the afternoon. The service in week days detains them, even in the afternoon, an hour or upwards,

as it is the dean's anxious wish that it should be performed with decency and solemnity.

"The choristers are admitted young, at six or seven, or thereabouts. They are taught music and singing by the organist, who is their only statutable master, but the dean and chapter have engaged at a handsome salary an additional schoolmaster to teach them writing and arithmetic, and their religious instruction is attended to by him. He makes a weekly return of the conduct of the boys, which lies upon the chapter-house table for the inspection of the dean and resident prebendaries.

"There is a choir at Winchester College which four of the eldest boys attend, but that only on Sundays and Saints' days.

"They have no musical engagements for their master's, the organist's profit, nor would any such be allowed of by the dean and chapter.

"The time of superannuation depends upon the breaking of their voices. There is no further provision than an apprentice fee."

To this account I will only add my acknowledgments for the communication.

M. H.

[1833, *Part II.*, pp. 414-416.]

PYTHAGORAS'S SCHOOL, CAMBRIDGE.

The ancient building in *Cambridge* known as *Pythagoras's School* has survived its history, and its present appellation does not possess sufficient influence to excite an interest in its preservation as one of the most venerable relics of architectural antiquity in the university. I recognise in this building another example of the domestic architecture of the Normans, differing in no respect as to internal arrangement from the plan which was commonly adopted in the larger mansions of the same, or of earlier date in other parts of England. A parallelogram (Plate V., No. 1), upwards of 60 feet long by 21 feet wide in the clear, comprises this building, which has never been joined to any other, except in very modern days; but that it is no more than a portion of a plan once perfect, according to the system of the most ancient style of Domestic architecture known to us, is evident from the arrangement of the interior, and its agreement with other similar remains which have escaped with fewer injuries. In this respect, indeed, the building now under consideration, though not the most, is perhaps not the least fortunate example which might be named; and it is matter for consolation that the destructive alterations to which it has been subjected have been inflicted so lately that no person acquainted with the architectural remains of Cambridge can be ignorant of the venerable appearance of the upper chambers, or fail to regret the extermination of their original character.

The bulk of the buttresses will not fail to be noticed; their projection is equal, or nearly equal, to their breadth, but it is not so

great as that of those which have been added to the original structure. A practised eye will readily observe the difference of date here spoken of and exemplified in Plate V., Nos. 4 and 5, and will not fail to remark that every feature of the edifice—of its exterior at least—shows that Pointed architecture had very little more to gain over Norman in the latter part of the twelfth century, when this valuable specimen was produced. See Nos. 2 and 3. All the buttresses, except those at the angles, terminate under the cornice which divides the stories, and are constructed of well-wrought masonry, and admirably bonded to the walls, which are composed of rubble. The building is divided internally in a transverse direction, at the point on the south side where one of the additional buttresses appears. This small room is lighted by a loop window with a square top, similar to those which in a uniform series admit light to the lower chamber. The principal apartment is distinguished by noble dimensions, and it seems not to have been destitute of elegance. There are two windows towards the south, and two were also seen on the north side, different in shape and ornament, but not in age. The chimney stood on the south side, between the windows, and is marked on the exterior by a broad pilaster, which rose above the parapet in a cylindrical shaft, and either descended to the foundations, or rested on a corbel not far below the string-course. The adjoining windows consist of recessed arches, inclosing, as it were, tracery of two lights, with pointed arches, separated and supported by octagonal pillars, with capitals and bases. The remaining window on the opposite side of the room has lost its superior arch, and also the middle support of the compartments, which have trefoil arches with a single *dogtooth* ornament over the centre of each. The outer arch sprang from columns with highly-sculptured capitals; and, when complete, the design of this window possessed an equal share of novelty and elegance. The cornice of the parapet remains; but a modern roof has replaced the old one, and in the alteration the gables, which completed the character and interest of the building, were demolished. The lower chamber possessed ample dimensions, and a few years ago was the finest specimen of Norman groinwork remaining in domestic architecture. An uniform range of many columns appeared in the centre, and others on the sides and in the angles, altogether supporting a roof handsomely arched, and vaulted in stone in two parallel lines of equal dimensions. Nothing more than fragments of the correctly finished architecture of the interior has been suffered to remain. No. 6 is a specimen of one of the capitals. A commodious room in the middle and convenient granaries or store-rooms on the sides, now occupy the space of the two ancient stories, which were designed, and probably for ages were appropriated, to noble uses. The original means of approach to the upper rooms has been destroyed, along with many

of their most interesting features. It was, however, an external stair. The two ranges of apartments were perfectly distinct from each other, and one part of the principal floor is still ascended by moveable steps. The ancient entrance to the lower story remains on the north side; its arch is a segment of a semicircle of contracted dimensions. A more spacious doorway was formed in the east wall some time in the fifteenth century, but it is no longer convenient or necessary.

I have remarked the absence in many of these buildings of an original internal staircase. But perhaps I should restrict the observation to houses of only two stories. When the Normans carried their domestic edifices to the height of three stories, as in the example of the episcopal palace in Norwich, the hazard and inconvenience of an external stair were obviated, and a free communication between the triple chambers was constructed at one end of the loftiest and most extensive member of the house. The windows, in two stories, over the openings which gave light and access to the vaulted apartment on the ground-floor, are still remaining in the east front, but they are walled up, and the string courses between them are not entirely obliterated. The circular shaft of the staircase was enclosed by a wall of solid masonry, having the doorway in the centre, but the whole of this has been demolished up to the crown of the roof, where the evidences are still to be seen of the peculiar arrangement here described. The difference of appropriation, if, indeed, there was any, between the groined chambers, which had a direct communication with the floors above, and those which had not, must continue doubtful so long as we are unable to discover for what portion of the domestic convenience of former days these extensive and well-finished rooms were designed. The inquiry would be attended with less interest, and perhaps with less difficulty, if the fashion had ended as it commenced, with the Normans; but their successors in Domestic architecture continued the plan, and very far surpassed the Normans in the magnificent extent and beautiful architecture of these lower rooms. The palace at Norwich, which has already furnished the grandest specimen of an undivided Norman apartment, contains two of the noblest in a very early style of pointed architecture. The palace at Wells claims the first place among all the buildings of this class, succedent to those of the Normans; and the ruins of the palace at Lincoln owe much of their interest to the number, extent, and variety of their lofty basement rooms with arched roofs. One of these presents a noble specimen of the semi-cylindrical roof, constructed of stone. The span measures 22 feet 8 inches and the length nearly 40 feet. The present height of the walls, including the cornices on the sides, which receive the springers of the arch, is $6\frac{1}{2}$ feet, and their thickness 4 feet 8 inches. A doorway at the north end of this chamber

leads into another of similar design, but of greater length. It has been made almost impenetrable by the heaps of rubbish which are accumulated on the floor, and the fallen ruins which are piled before the windows on the outside. A gleam of light borrowed from the doorway of the adjoining chamber shows the desolation and decay to which it has long been consigned.

At right angles with the room just noticed, and 36 feet distant towards the west, is a very finely-groined apartment, 51 feet in length and 17 in width. The ribs, arranged in three divisions, spring to a lofty height from corbels fixed in the side-walls; carved bosses enrich the points of intersection in the centre of the roof. There are two windows and a door on the south side, a door at the east end, and a window opposite. Another doorway at the south-west angle opens to a staircase which communicates with the principal floor, and rises to the summit of the building. The room over the groined basement had its chief entrance from another and more spacious apartment on the north side. The communication was by means of a lofty and splendid arch, once rich in the characteristic ornaments of the pointed style of Henry III.'s reign. The building is distinguished by a double tier of windows towards the south, east, and west; and its lofty walls have been enclosed by a roof of stone, supported upon arches, of which portions remain to testify the care and cost which were bestowed upon them, for the purpose both of strength and ornament; but not on these only, for the walls, windows, doors—indeed, every part of the structure, from the foundation upwards, manifests the utmost attention to design, construction, and workmanship; and the united efforts of time and weather, neglect and mischief, have not extinguished all traces of merit in this beautiful specimen of ancient domestic architecture.

AN ARCHITECTURAL ANTIQUARY.

The Bishop's Palace at Wells.

[1865, *Part II.*, pp. 539-550.]

The city of Wells is one of the most interesting in Europe to the student of Gothic architecture, and not to the student of architecture only, but to the student of the history of England also. These two studies should never be separated; the study of architecture is not merely the study of bricks and mortar, or the art of constructing buildings, but the history of those admirable structures that our ancestors have bequeathed to us, and we have so shamefully neglected, but which form an essential and important part of the history of our country. The city of Wells illustrates this close connection between history and architecture in a very remarkable degree; it brings vividly before our eyes an important chapter in the history of Europe, about which we have all read a great deal and understood very little. I mean the long-continued struggle between

the regulars, or monks, and the seculars, or the parochial and cathedral clergy. The monks, as we all know, were persons who had devoted themselves to the service of God in a religious life, separated from the world and its ordinary duties, worthy excellent people originally, enthusiastic in a good cause, proceeding upon an erroneous principle from the common cause of so much error—the taking particular texts of Scripture too literally and isolating them from other texts which explain their true meaning. These good men did great service to the cause of religion at a certain period when such establishments were necessary; but afterwards, in the course of centuries, abuses crept in, and they became as really worldly and selfish as any other class, and their continually increasing wealth and power threatened to absorb the whole property and power of the country. Then came the long struggle to keep them under, which was only finally settled by their entire suppression under Henry VIII., the first necessary step to the reform of all other abuses in Church and State.

The Seculars on the other hand were, as I have said, the parochial clergy, headed by their cathedral chapters, originally the canons, *chanoines*, or chanters in the church of the bishop, the head church in the diocese. These canons were parochial clergy; each was a parish priest who lived the greater part of the year in his parish; he took his turn in performing the services of the cathedral, and assisted the bishop with his advice and his services when required. He often served for a time as an itinerant popular preacher, under the direction of the bishop, for the ordinary parish clergy were too ignorant to be allowed to preach. The licence to preach, granted by the bishop, was then a reality, and was granted only to those who *could* preach; now it has become a mere form and a matter of course, and the Methodists have been allowed to run away with this part of the Church system. But I am digressing. The monks then lived together in common; they had their common dining-hall, or refectory, and their common dormitory, or sleeping-hall, divided by wooden partitions into small cells, or sleeping-rooms, one for each monk. So many of our finest churches belonged to these monasteries that people commonly suppose they *all* did, and call Gothic architecture a monkish style, and the houses of that style fit only for monks to live in; but this is merely betraying their own ignorance of the subject. Gothic architecture is just as applicable to any other purpose as to churches or monasteries, and was in fact applied to castles and houses, and any other purpose for which a building was required; it is simply the style of building used by our ancestors for *every* purpose.

The buildings of Wells are not monastic at all; here we have no dormitory, no refectory, none of the buildings essential for the monastic system. Each canon had his separate house from the

beginning ; these establishments for the secular clergy were distinctly opposed to the monks. An attempt had been made in Wells to establish the monastic system in the eleventh and twelfth centuries. The monks of Glastonbury had struggled hard to obtain possession of it and to make one of their own body the bishop, but they had failed, and before the commencement of the present buildings the matter had been settled. The monastic buildings which had been erected at Wells were destroyed, the bishopric remained independent of the monks, and the monks of Glastonbury were obliged to give up to the cathedral chapter or the bishop's council certain manors. These were Winscombe, Pucklechurch, Blackford and Cranmore, which were ceded to Bishop Joceline and his successors for ever, and the addition of these important manors supplied the chapter with funds to enable them to commence their new buildings.

Bishop Joceline, who then ruled the diocese, was a native of Wells, and had been a canon before he became bishop. He was a truly great man, in advance of his age, a man of great prudence and foresight, and who had formed most magnificent ideas of the fortune of his great diocese, which was now permanently united with both Bath and Glastonbury. To correspond with this great accession of territory of importance and of wealth he considered that suitable buildings were necessary to support the dignity of the bishop and the seat of his chapter, the headquarters of the diocese ; and he formed the plan of the magnificent series of edifices, of which so large a part has fortunately been preserved to our time. The splendid cathedral is only a portion of his grand design—it is the centre of a group of buildings fit to accompany and support it.

To give an account of all these buildings would be to write the history of the city of Wells, which would require a volume, and which has been already done often enough. The cathedral alone is a subject for a volume, and this also has been already done, and well done, especially by Professor Willis, the first architectural historian of the day, and more recently in Mr. Murray's "*Handbook of the Cathedrals.*" The lady-chapel, the chapter-house, the deanery, the archdeaconry, the houses of the vicars in their close, the gatehouses of the precincts, the prebendal houses in the liberty, each of these is a subject for a separate essay, though all are closely connected and form parts of the system. The bishop's palace, though also part of the same magnificent group of buildings, is more detached and more complete in itself, and to that I now propose to call your attention, and hope to give you such a history of it as will make you all feel an additional interest in this, which is really one of the earliest, and has been one of the finest houses in England.

The palace was originally built by Bishop Joceline, between 1205 and 1244, and appears to have been a quadrangle, the east side of which was formed by the present dwelling-house of the bishop (see

plates iii. and iv.); the north by the kitchen and offices, which have been much altered and partly rebuilt at different times; the south by the chapel rebuilt by Bishop Burnel; and the west by a gatehouse, now destroyed, with a piece of curtain-wall to connect it on each side with the other buildings. There is no distinct evidence of the fourth side of the original quadrangle, but there is great probability of it from a comparison with other houses, and the old drains found by the bishop by digging in this part of the court in 1860 seem to confirm it. They appeared to have been carried round the two turrets of a gatehouse. In Buck's view of the palace, taken about 1700, a square tower is shown at the west end of the north wing, opposite the corner of the chapel, which would have been at one corner of the original quadrangle. Bishop Beckington is said to have added to the palace that "middle tower or gate, under which is the passage going from the great gate to the house, as also that cloister which heretofore joined thereunto, and reached to the end of the great hall, as does and did appear by the coat-of-arms and rebus thereon." This middle tower must clearly have been at the place indicated by the drain, and the cloister was, no doubt, against the western wall, connecting the middle tower on one side with the tower at the north-west angle, shown in Buck's view, and on the other with the west door to the chapel, and the small door into the hall; marks of it may be distinctly seen over that door, and over the west of the chapel. The cloister must have been covered with a flat lead roof, and there is a doorway in one of the western turrets of the chapel, which must have opened to the top of it. There is also a similar doorway in the north-east turret, showing that the cloister was continued along on the north side of the chapel in its original state. The foundations of the north wall of a similar cloister have been found along the south side of the servants' wing also, so that the quadrangle of Bishop Joceline's palace must have had a cloister on two sides of it, running into the present internal cloister, or entrance gallery of the palace.

The present dwelling-house or palace, which remains to a great extent perfect, though with many alterations of a minor kind, has the lower story (see plate v.) vaulted with a good Early English groined vault, with ribs, carried upon slender pillars and corbels; the parallelogram is divided lengthwise by a solid wall at about one-third of the width, the outer or narrow part of which on the ground-floor now forms the entrance-hall and passage to the staircase at one end and the chapel at the other. In this vestibule is a fire-place of the time of Henry VIII., which has probably replaced an original one. The entrance doorway has been moved one bay southward, and a modern porch built over it; the buttresses have been restored in this front. This entrance or lower gallery has originally been divided by a thick wall into two compartments of

nearly equal size; this may be seen by the break in the vaulting-ribs, and the transverse arch.

The wider space has a row of small pillars down the centre to carry the vault; there is no fire-place in it, and it was probably divided by wooden partitions into store-rooms and cellars, or it may have been used as a servants' hall. At the north-west corner of the building there is a square projection on the north side, the walls in the ground-floor of which are of immense thickness, and it was probably intended as a tower, which the situation seems to indicate. The ground room is vaulted like the rest of the substructure. The room over this (now the bishop's study) has had an oriel window thrown out at the end, and a newel staircase made in the angle formed by the projection and the main building. The windows on the east side in the ground-floor are plain single lancets, well splayed; those on the west side are of two lights, trefoil headed; these may, perhaps, have been altered.

The upper story of this long range of building is divided in the same manner as the lower one by a solid wall running the whole length, and separating one-third of the width as a long gallery, in which there are two modern fire-places, the chimneys of which are probably original; this upper gallery has also been originally divided into two rooms. The larger division is subdivided into three apartments, the partitions are modernised, and as the roof and ceilings are also modern, there is no guide as to what the original arrangements were, but it seems probable that they were the same as at present. The side windows on this floor are each of two lights, trefoil-headed, with a quatrefoil over them, and each has a very elegant inner arch trefoiled and richly moulded, with blue marble shafts in the jambs, having capitals of stiff-leaf foliage and moulded bases. The end windows are remarkably fine, especially the one at the north end (see plate vi.), now the bishop's dining-room; it is of four lights divided into two pairs, each with a quatrefoil in the head; and in the gable over the centre of these two subdivisions is another larger quatrefoil, originally open to the hall, though now concealed by the modern ceiling; the arches are cusped, and the points of the cusps ornamented with sculptured foliage. The jambs are also enriched with shafts having capitals of sculptured foliage, and the dripstone, or hoodmould, over the arches is terminated by heads. It will be perceived that by this beautiful arrangement the whole of the north end of the hall formed one magnificent Early English window of the richest description. At the north end of the building the same arrangement is followed, and the window is equally fine, though rather plainer, the end of the cusps not being carved. If the whole of this range was really one great hall, with the large window at each end, and the range of windows on the east side, it must have been one of the finest halls in Europe, finer even than

Westminster Hall. The side windows, however, do not continue the whole length, but have a blank space at each end, corresponding with the partition walls, and this makes it more probable that the partition divisions are original.

As I find that a common notion prevails that these beautiful windows are nearly all modern, copied from one or two old ones, I take this opportunity of mentioning that such is not the case. They are commonly said to have been made by Mr. Ferrey in the time of Bishop Bagot ; but Mr. Ferrey has very kindly lent me his drawings showing all that he did in the palace, and he assures me that these beautiful windows are nearly all original ; the arches and heads had been entirely hidden and filled up with brick and plaster, and square sash windows introduced below the springing of the arch, but most fortunately the original window-heads had all been preserved, and it was only necessary to clear out the rubbish with which they had been filled up and restore the mullions. Mr. Ferrey also wishes it to be known that he is not in any way responsible for the modern ceilings or other internal fittings ; he was employed to restore the stonework only, which he has done most conscientiously and admirably. An upholsterer from Bath was employed by Bishop Bagot to do the rest of the work, and did much mischief. All the principal apartments of the palace are still, and were from the beginning, on the first floor, and the entrance to them was always by a staircase in the same situation as the present one, although that is Jacobean work. The omission of the end bay of the vaulting, and the existence of a square pier on one side and none on the other, where the end of the vault is carried on a corbel only, proves that the original state staircase was in this situation, and ascended by a sweep round this end of the entrance-hall. The square tower by the side of this, and in the north-east angle of the court, contains the servants' staircase. The present staircase is modern, and the tower is an addition to the original work, but it does not seem to be much later ; the doorway is of the fifteenth century and the porch modern, but the windows are very like Joceline's work, and are clearly not modern. The kitchen and offices were partly rebuilt by Bishop Bagot, but on the old site, with some of the old walls and the old chimney-stack remaining. There have evidently always been some rooms between the kitchen and the staircase. The buttery and pantry are usually on a level with the hall, even when that is on the first-floor and the kitchen on the ground-floor, and there is then a straight staircase from the hall to the kitchen, passing between the buttery and the pantry, as at St. Mary's Hall, Coventry, and many other ancient houses. But in this instance it appears that there was a screen only at the servants' end of the hall, and that these offices were downstairs. The partitions in this part of the palace are entirely modern and I have not been able to obtain any plan of the old arrangements so that I can only guess what they were.

Over these original chambers others were added and oriel windows thrown out by Bishop Clerk, who succeeded to Wolsey, and was bishop from 1523 to 1540. His arms are carved on the bosses of the oriel windows. This corner of the palace seems to have been almost rebuilt by him, and the old wall of enclosure of Bishop Ralph was built upon, and had windows pierced through it. The internal arrangement of this part of the house was entirely altered in the time of Bishop Beadon, about 1810, when the floors were taken out and what had been two stories made into three. The square tower at the angle, with a stair-turret, is part of the work of Bishop Clerk in the time of Henry VIII. An upper story was also added to the whole of the west front over the long gallery by Bishop Bagot, about 1840, to contain additional bedrooms, and the present dormer windows were then added by Mr. Ferrey with so much ingenuity and in such good taste that it is almost impossible to distinguish them from the old work, and the effect of the front is thought by many persons to have been improved by the alteration. The buttresses were then restored, but Mr. Ferrey states that the toothing of the old buttresses remained quite distinct in the walls when the rough-cast was taken off.

The south-wing of Bishop Joceline's palace, occupying the site of the present chapel, appears to have been originally of two stories like the rest of his work, and probably had also a vaulted sub-structure, with a chapel on the upper floor. The site does not appear to have been exactly coincident with the present walls; the east end has been extended several feet. The staircase-turret at the angle connecting the main range of Bishop Joceline's work with this wing remains perfect, and has a very good vault with a central pillar. This vault is, however, part of Bishop Burnel's work, the top of the tower having been rebuilt along with the battlement and cornice of the chapel. There were doorways from this staircase into the present palace, and also into the wing that has been rebuilt, one on a level with the first floor opening to an external gallery, which would cut across the present windows, the other above, to go on to the alure behind the battlement. A long loop-window near the top of this staircase, on the south side of the turret, is blocked up on the outside by the east wall of the present chapel. At the opposite angle, or south-west corner of the present chapel, is another of Bishop Joceline's stair-turrets, equally perfect, with doorways in the same situations as in the other, showing that the wing of Joceline's palace extended to this point and rather beyond it, as a doorway opens westward now leading to nothing, but probably issuing originally to the external gallery on the top of the cloister. Part of the old wall joining to this turret on the west side has been preserved, and now forms part of the wall of the later hall, and the jamb of one of the early windows remains between the turret and the first window of the hall.

The great hall, of which the ruins only remain, and the present chapel (see Plate VII.) are both the work of Bishop Burnel in the time of Edward I., between 1274 and 1292, but not quite at the same time. There is an interval, probably of ten or twelve years, between them, and a slight difference in the character of the work. In the chapel it would appear that the materials of Bishop Joceline's chapel were used up to a considerable extent, but the beautiful groined vault and the elegant windows are Bishop Burnel's work ; the west window is an alteration of a later date. The bell-turret at the north-west angle is part of Bishop Burnel's work ; the staircase is not so wide or so good as those of Bishop Joceline ; and at the top of the turret one of the gurgoyles, or large corbels, with a very bold projection, as if to carry a water-spout, of Joceline's work, is used to form the head of the staircase and support the bell-frame ; the end of this is carved into a head of the character of the early part of the thirteenth century. At the west end of the chapel there appears to have been a rood-loft with a screen under the front enclosing the three doors, and forming a sort of inner porch, the entrance to which was the great west door ; at the north end was the door to the bell-turret, and at the south end the door to the vestry. Over the vestry was the priest's chamber, to which there was an entrance from the stair-turret, the doorway of which still remains. This being the bishop's private chapel, it was considered as all chancel, and no nave was required ; and in the position which would be usual in the chancel of a parish church, just within the rood-loft, near the west end of the chancel, is a small, low side window, supposed to have been used for lepers or persons labouring under some infectious disease, who could be brought to the outside of the window and have the consecrated wafer, or Host, administered to them at the end of a cleft stick, according to the direction given in the rubric of some of the Roman missals, or could see the Host when held up for that purpose by the priest through the opening.

The great hall of Bishop Burnel has been a very magnificent piece of work, of which the north wall and west end, with the turrets at the angles, only remain. The windows are rather different from those of the chapel, and probably a few years later ; the three turrets at the south-east, south-west, and north-west angles are closely copied from the original one of Bishop Joceline, which remains at the north-east angle, connecting the hall with the chapel. At the west end of the great hall are the two doorways, showing the position of the screen and music gallery ; the porch, and the newel staircase to the solar or upper chamber have been destroyed, but marks of them exist. The windows of the solar remain, and are very elegant and highly finished, indicating a state apartment equivalent to a modern withdrawing-room ; the chimney also remains, but the fireplace has been destroyed ; there is no fireplace or chimney to the lower rooms, which

have been the buttery and pantry only, and not a kitchen, as is commonly said ; there are cupboards recessed in the wall, a window blocked up, and a doorway also blocked up at the west end, and which doubtless led to the kitchen, being at the end of the passage, between the buttery and pantry, according to the usual arrangement of mediæval halls and offices. The kitchen was a detached building, where the stables now are, and was connected with the hall by a passage only, as was the general custom of that age. The south-west turret contains a garderobe, or closet, on the first floor, with an entrance from the corner of the state apartment ; this has a good groined vault, and the small loop-windows are perfect ; under it is the square pit, into which a modern doorway was cut by Bishop Law through the wall, with a pointed head to it, but no arch. The rooms on the ground-floor under the solar have been vaulted, as may be seen by the marks of the vaults in the walls, but the vaults have been all destroyed. In the north-west turret there is a staircase from the solar to the alure and the watch-tower, but it rises from the solar or first-floor room only, not from the ground. The north-east turret of the hall forms also the south-west turret of the chapel, and in this there is a staircase from the ground to the alure.

The present gatehouse to the palace (see Plate VIII.) is plain work, of the fourteenth century, with square flanking turrets, a groined vault over the archway, the chains of a drawbridge, and the grooves of a portcullis. It was built by Bishop Ralph, of Shrewsbury, who also built the wall of enclosure and made the moat. This wall of enclosure has bastions, or towers, at intervals, with the usual alure, or passage, on the top of the wall behind the parapet, in which there are embrasures, or openings, and loopholes alternately. It was built for defence according to the most approved system of the age, and the gatehouse is a very good guardhouse of the fourteenth century, with vaulted chambers, loopholes, and windows widely splayed within, and with their heads formed of what is called "the shouldered arch," or square-headed trefoil, a very common form in the Edwardian period. There is a tradition that this fortification of the palace was made as a precaution against the monks of Bath, who threatened the life of the Bishop, but there is no written authority for this. It is singular that the bishop's palace should have been so strongly fortified, while the precincts of the cathedral do not appear to have been fortified at all, or even enclosed with a wall, until a century afterwards, all the gatehouses of the Close being the work of Bishop Beckington. But as the bishop was a sort of prince, or great noble of the district, it may have been considered necessary for his house to be fortified in the same manner as those of other nobles.

The peaceful character of this part of England is shown in a remarkable manner by the absence of fortifications round the cathedral and its precincts, up to the middle of the fifteenth century.

At that period, during the Wars of the Roses, Bishop Beckington thought it necessary to erect a wall and gatehouses, but these fortifications appear to have been very slight, and the gatehouses more for show than for defence. The east end of the cathedral and the chapter-house were outside the wall of enclosure, and though it is said that there was a wall round the chapter-house, there appears to have been none round the Lady-chapel; and the Vicar's Close, though enclosed by a wall and gatehouse, can hardly be said to have been fortified. The larger district round the Close, called the Liberty, was entirely outside the wall, and not enclosed at all, and yet in this district several of the prebendal houses were built before the end of the fifteenth century, and without any protection, unless the marshy character of the ground was considered sufficient.

Since the foregoing account was written Mr. Williams has published his very valuable biographical notice of Bishop Beckington, chiefly taken from a contemporary document.* From this account of the buildings it is evident that he must have built something at the palace in addition to his other numerous works in the city; yet it is certain that nothing now remains which corresponds with Beckington's other buildings, except the entrance gatehouse from the Market-place, which may be all that was meant, as this, with the houses on each side of it, originally forming wings to it, was really an important building. It is, however, most probable that the corner tower and the domestic cloister, with the inner gatehouse, which I have described as having formerly existed and having been entirely destroyed, were part of his work. The four-centred doorways pierced in the stair-turrets, which Professor Willis thought Elizabethan, may have been as early as the time of Beckington. They are so extremely plain that there is nothing by which to judge of their age, excepting that they are certainly not early.

I have omitted to mention the bishop's barn, which is a very fine and perfect one of the early part of the fifteenth century, probably built by Bishop Bubwith, as the construction of the roof is the same as that of his almshouse, although plainer.

JOHN HENRY PARKER, F.S.A.

The Ecclesiastical Buildings of Wells.

[1865, *Part II.*, pp. 671-685.]

Having given a concise account of the bishop's palace, I now proceed to give a brief description of the deanery and the other ecclesiastical buildings of the Middle Ages in the city of Wells.

The deanery was rebuilt by Dean Gunthorpe (1472-1498), and, though a good deal spoiled by modern sash windows and other alterations, it is still nearly a perfect specimen of a nobleman's or

* Printed in Wharton's *Anglia Sacra*, vol. ii., p. 357, and translated in a note in Britton's "History of the Cathedral," p. 46.

gentleman's house of the fifteenth century, and has its own gatehouse and wall of enclosure.* The principal apartments were all on the first floor, which was a very common arrangement in mediæval houses, the ground rooms being commonly cellars and storehouses, for the state of the country, the want of roads, the scarcity of shops and the bad supply of the markets made it necessary to keep a much larger quantity of provisions in store than is called for in these days. The saltinghouse, the bakehouse, the brewhouse, the spicery and many other similar apartments were quite necessary in a large house, and the whole of the ground floor was frequently occupied in that manner. In the deanery the principal apartment was on the north, or in the garden front, or back of the house, on the first floor, and it is a valuable example of the transition from the earlier mediæval hall, with its lofty roof, to the more comfortable dining-room of later days. At the upper end it has two beautiful bay windows with vaults of rich fan-tracery, one at each end of the dais, but not exactly opposite, nor on the same level; the one at the south end of the dais is on the level of the dais itself, the other is at the foot of the steps on a level with the floor of the hall, this was to contain the sideboard for the use of the servants for carving, etc.; the other probably had the cupboard for the wine, and from this there would be a doorway leading to the wine-cellar and to the withdrawing-room. The same arrangement of two bay windows, and in the same position, occurs in Wolsey's Hall, in Christ Church, Oxford. Two buffets, or sideboards, may have been required, one for the use of the guests at the high table on the dais, the other for the people in the body of the hall. At the lower end of the hall is a stone arch, of wide span, carrying a small chamber, probably for the musicians, curiously squeezed in, the want of height in the hall, owing to its having another story over it, not allowing of sufficient space for a regular music-gallery; this chamber is pierced with three small windows opening into the hall. At the north end of the arch is a staircase to the state bedrooms, or, as they would formerly have been called, the guest chambers. Under this stone arch is the lavatory, a stone niche with a water-drain at the bottom similar to the piscina in a church; in the niche was, suspended on a hook, or fixed, a small cistern of water with a tap letting out a thin stream of water for the guests to wash their hands before they passed through the screen into the hall, according to the invariable custom of the Middle Ages.† In those days people did not wash their hands in a basin as we do, but let a small stream of water pass over and through the hands and washed them in that manner. The same custom is still common in France; any traveller who wishes to see a mediæval lavatory in use has only to ask leave to wash his hands at any country inn in France

* See View of South Front, plate i.

† See Lavatory and Minstrels' Gallery in the Hall, plate ii.

and he will be shown to a lavatory of this description, with its small cistern still hanging up over the water-drain, just as represented at Battle Hall, near Leeds Castle, in my work on the "*Domestic Architecture of the Middle Ages.*" The only change is that the situation of the lavatory is altered from the entrance of the hall to the entrance of the kitchen, and that the cistern is not often so handsome as the one remaining in Battle Hall. The guest-chamber in a regular mediæval house was over the buttery and pantry at the lower end of the hall; but in this deanery, in which the arrangements are all transitional from the mediæval to the modern, the guest-chambers were over the hall itself, the buttery and pantry being downstairs along with the kitchen on the ground-floor. The handsome windows of the guest-chamber in the upper story leave no doubt that they were rooms of importance; they are almost as fine as those of the hall itself.

At the upper end of the hall, behind the partition at the back of the daïs, is another chamber with a large and fine window in it, which is usually supposed to have been also a guest-chamber, and the same in which Henry VII. slept when he came to Wells at the head of an army in pursuit of Perkin Warbeck, who had raised a considerable force in rebellion, claiming to be the rightful heir to the throne; he was, of course, treated as a pretender, and in a certain sense he was so, but there is reason to believe that he really was a prince of the blood royal, as the accounts preserved in the Public Record Office show that when he was imprisoned in the Tower of London his table was served as that of a prince, and not that of a mere vulgar person, as the Government pretended to consider him in public.

To return to our building: it appears to me doubtful whether this room ever was one of the guest-chambers. It is not in the usual position for one, and, as there is no other trace of a chapel in the deanery, I am more inclined to think that this was the chapel, separated from the upper end of the hall by a screen only, with curtains hanging upon it, which could be undrawn when service was performed. The domestic chapel was often a sacarium only, opening into some other apartment, and there is space here sufficient for such a sacarium, and a priest's chamber behind it. The window has very much the appearance of a chapel window. As I have mentioned that there is an upper story, it is obvious that neither this room nor the hall itself could have an open timber roof. They have flat ceilings, and the beams in the hall are massive and well moulded, except where they have been cut away. There are the mortices of the upright bars of a wooden screen in the beam of the ceiling at the back of the daïs against the modern staircase, which appears to agree with the idea of the plan. The hall is unfortunately divided by modern partitions into two bedrooms.

The approach to this hall was by an external¹ staircase at the

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corner of the house, the doorway to which may be seen in the wall with the marks of the penthouse over it. The present staircase was originally for the servants only, leading straight down to the kitchen and offices, which were on the ground-floor. The house has formed three sides of a quadrangle, with a curtain wall across the fourth side or front, towards the principal court and the gatehouse. It has octagonal turrets at the corners, apparently more for ornament than for defence.

The exterior of this wing of the house in the garden front is very rich and picturesque, and is well known from Pugin's engraving of an elevation of it. The badge of Dean Gunthorpe (a gun) and that of Edward VI. (the rose upon a sun) are carved upon the panels of the bay windows and oriel.

The gatehouse is plain, in the Perpendicular style, but may be earlier than the time of Dean Gunthorpe.

There is a building opposite the gate on entering, which has rather the appearance of having been a chapel with rooms under it, but nothing seems to be known about it, and at present it is used for offices only.

The archdeaconry appears to have been a house of at least equal importance with the deanery; in fact, the hall of it is larger and more imposing, and in this instance it occupied the whole height of the building from the ground to the roof. The house was originally built in the time of Edward I., as is shown by the windows in the gable at the east end and one of the doorways near to this end, which has a fine suite of mouldings on the exterior and a foliated arch within. This was the back-door to the servants' court; the front-door towards the close was larger and more important, but only a part of the foliated inner arch can now be traced in the wall, the front of the house having been entirely modernized. The hall occupied about two-thirds of this part of the house, and still retains a very fine open timber roof of the early part of the fifteenth century, probably of the time of Bishop Budwith, as it agrees with the roof of the hall and chapel of his almshouse. In the east wall of the archdeacon's hall are the three doorways of the buttery, pantry, and kitchen, as usual, showing that the offices were at the east end of the house, but have been destroyed. At the further end of the house, beyond the dais, it was divided into two stories, the cellar, or store-room, or parlour below, and the solar, or lord's chamber, or withdrawing-room above; this solar is itself a room of considerable size. The whole of the arrangements indicate that the archdeacon was a person of considerable importance, and able to exercise hospitality on a grand scale; or the house may have been a sort of residentiary, where the chapter exercised their hospitality as a body, like the Guests' Hall recently destroyed at Worcester. This house was the residence of Polydore Virgil, and the solar is said to be the chamber in which he wrote his history.

There are accusations against him of alienating a considerable part of the property of the archdeaconry, but an examination of the accounts does not seem to fix this crime upon him, though it was near to his time.

The house of the choir-master, or precentor,* at the east end of the cathedral, is a small gentleman's house of the fifteenth century, tolerably perfect, with the roof and the upper part of the windows of the hall remaining, but disguised and concealed by modern partitions. The porch, with the room over it, remains perfect, and adds much to the picturesque beauty of the house, the rest of which is entirely modernized, and the original offices seem to have been destroyed, as is frequently the case.

The singing-school, or grammar school, is over part of the west wall of the cloister, and joins on to the south-west corner of the cathedral. The organist's house* is close to this, and the original communication between the two remains, though now blocked up. It is one of the smaller houses of the fifteenth century, the plan of which was that of the letter **T**, the hall forming the top stroke and the rest of the house the stem; but the house has been almost entirely spoiled during the last century, vile additions having been made to it, encroaching on the small space originally left between the house and the cloister, and destroying the outline of the house, which, when it stood clear, must have been extremely picturesque. The interior is also spoiled by modern partitions, now becoming more old-looking and more rotten than the original roof of the hall which remains. The singing-school and organist's house are part of one design, and never ought to have been separated. There is reason to believe that it was designed and probably begun by Bishop Ralph de Salopia; the eastern doorways are characteristic of his work in the Vicar's Close. Those which connected the house with the singing-school have been blocked up, the porch under the school is concealed by a modern wall, and the two doorways opening into it are also blocked up. The house may probably have been completed in the time of Bishop Harwell, along with the south-west tower, to which it closely adjoins.

Most of the canons' houses have been either rebuilt entirely or much spoiled by modern alterations; one of them to the north-east of the cathedral has a good porch and a panelled battlement of the fifteenth century.

Another house, rather farther to the east (now the school), is partly of the fourteenth century, with a good finial on the gable, and the moulded arch of a doorway of that period, evidently the chief entrance to the hall originally, but long blocked up. This hall has a fine timber roof with angel corbels, but quite concealed by modern

* See North Front of the Precentor's House, and the Organist's House, plate iii.

lath and plaster ceilings ; the cellar, or store-room, remains with several lockers in the wall, and is now the schoolroom ; the solar over this is modernized, but this also retains the old roof with its gable and coping. To this wings have been added in the fifteenth or sixteenth century, apparently to obtain additional bedrooms, and it is probable that at that time the original kitchen and offices at the other end of the hall were destroyed and new ones made in the new wing. Such a change as this was very frequently made in the sixteenth century.

Several of the canons' houses are in the Liberty outside the wall of the Close ; this was so called because it was at first a privilege to be allowed to live outside the walls and still be considered in residence. Some of these houses are called the bishop's ribs, because they were in his special gift, and were for the use of non-resident canons, who were formerly a numerous body, and came up to reside in town for a short period only. One of these houses is called that of the Master of the Fabric, and one of the canons still holds that office. Another of these houses, which was pulled down in 1863, was inhabited in the time of Henry VIII. by the Hon. Francis Poulet, of the family of the Poulets of Hinton St. George ; it was probably built about 1460, and had a good hall.

The very remarkable and picturesque Vicars' Close is so well known that it is not necessary to repeat any long story about it, but the outline of its history may be mentioned. . . .

The vicars choral formed part of the original establishment of the cathedral, and were incorporated by Bishop Joceline in the beginning of the thirteenth century, and, as he was a great builder, it is probable that he built houses for them ; but all that we have remaining of his time are some fragments of beautifully sculptured ornament used up as old material, and built in the spandrils of the arches of the windows and in the parapet of the chapel. These correspond exactly with his work in the cathedral and with the remains of his palace at Wookey ; but they may have been brought from some part of the cathedral now destroyed, and the original vicars' houses may have been of wood only, as was very usual at that period. These were rebuilt by Bishop Ralph of Shrewsbury, in the fourteenth century, and he expressly mentions in his will the houses that he had built for the vicars, and the present houses are substantially his work, as shown by the askew doorways and the mouldings of the few original windows that remain ; we have also of his work the hall, with its west window and side windows. The east end over the gateway was lengthened in the time of Henry VIII. by Richard Pomeroy.

The houses of Bishop Ralph are on one uniform plan, and several of these remain nearly perfect, though in many cases they have been altered, and two houses thrown into one ; nor can we complain much of this when we remember that the houses were originally intended

for bachelors only, and each consisted of two rooms with a staircase and closet at the back, but no offices. The vicars dined together in their common hall, and required no kitchens in their houses. The Close was, in fact, a college, in which each student had a separate small house instead of living together in a large one, on the same arrangement as a charter-house or Carthusian priory. These houses were restored or repaired by the executors of Bishop Beckington late in the fifteenth century, and their arms are inserted in the stones.

According to the original institution of the vicars choral they had two principals; it seems natural that each of these should be provided with a house* of more importance than those of the other vicars, and we find at each end of the long narrow Close, which, in this instance, takes the place of the square college quadrangle, a house of more importance, one attached to the west side of the chapel and library at the north end, the other to the hall at the south end. The house at the south end of the Vicars' Close has the kitchen belonging to the common hall on the first floor, level with the hall, and carried upon a groined stone vault, introduced in the time of Henry VIII. by Pomeroy, at the same time that the hall was lengthened at the other end. This vault has evidently been introduced within the walls of the fourteenth century, and was left unfinished until the recent restoration of the house in 1863. This house had for a long period been converted into a brewhouse, and was in a very dilapidated state; it has now been carefully restored and decorated in the style of the period when it was built. The details of this house, now brought to view, are very valuable examples of the time of Edward III., and some of the forms of doorways are very unusual.†

The very beautiful gatehouse and bridge over the road from the vicars' hall to the cathedral is part of the numerous works of Bishop Beckington, one of the greatest benefactors of the city. The southern arch of this bridge, the one nearest to the chapter-house, has long been concealed from view on the east side by a wall, which has lately been removed; on the west side by a building formerly used as the County Record Office, and erected probably in the seventeenth century, but constructed of old materials so ingeniously put together as to deceive the eye at a very short distance and to appear like part of the original structure. This obstruction, I am happy to say, is about to be removed and the arch left open, which will greatly improve the effect of this very remarkable bridge. I can see no reason for keeping the passage across this bridge always closed, or why the theological students should not be allowed to go across it from their library, formerly the vicars' hall, to the cathedral, as the vicars did of old. This would be, in fact, restoring it to the purpose for which it was built, for the present theological students much more

* See View of the Vicars' Hall from the Close, plate iv.

† See View of Vicars' Hall and Chain Gate from south-west, plate v.

truly represent the class of persons for whose use the Vicars' Close itself and the bridge were built, than the present corporation of vicars does. The degradation of the class of vicars choral generally, now called singing-men, is one of the curses brought upon the Church by the change in the value of money.

The only other mediæval house in Wells is, I believe, Bishop Bubwith's almshouse, near St. Cuthbert's Church. This is remarkably perfect and interesting, though much spoiled about a dozen years ago. The original plan was a great hall, with a chapel at the end of it, and with cells along the side for the almsmen, which were open at the top to the lofty and fine timber roof, so that each old man had the benefit of many hundred cubic feet of air, and in case he became ill or infirm he could hear the service chanted daily in the chapel without leaving his bed, and so could always attend Divine service, however old or infirm he might be. At the opposite end of this hall there is a change of plan; the building is here of two stories, like the cellar and solar of a mansion of the period. The upper chamber was the old Guildhall. In this apartment is now preserved a very fine money-chest of the fifteenth century, with the usual three locks, and painted in the old style with a scroll pattern; this is supported on a stand, made for it in the time of James I., with some curious doggerel verses upon it.

It is perhaps hardly necessary to observe that the arrangement of the cells along the sides of a large hall is exactly the same as that of the dormitory of a monastery. This arrangement is the most economical of space consistent with an abundance of air, and has been adopted in the dormitory of Radley School and some other large schools where the masters are enlightened enough to profit by the wisdom of their ancestors. The same arrangement is also adopted in some of the public baths lately erected in various places, and for the same reasons; the partitions of the cells give privacy without losing space, and, being open at the top to the roof, there is plenty of air. At Glastonbury an almshouse of this description, of the fourteenth century, has had the hall roof destroyed and each of the cells roofed over, so as to turn them into a little street of cottages. I cannot see the advantage of this change; when the old arrangement obtained, the almsmen or the monks were kept warm in the winter by hangings and an awning over the cell.

JOHN HENRY PARKER, F.S.A.

Notes on the Churches of the Friars Preachers.

[1862, *Part I.*, pp. 137-145.]

"The Order of Preachers was principally and essentially designed for preaching and teaching, in order thereby to communicate to others the fruits of contemplation, and to procure the salvation of souls."*

* Constitutions of the Order of St. Dominic.

Such, in a few words, was the special aim of the Friars Preachers : hence they dwelt in crowded cities, where their churches were usually adapted to the accommodation of large congregations. The naves were capacious, often in a single span without aisles ; although no absolute rule is applicable to define the arrangement of Dominican churches, which exhibit great diversity in the form of their plan, from that of the venerable basilica to the elegant creations of Dominican architects of the thirteenth and fourteenth centuries.

A cursory view of the early history of the order will afford a clue to the dates of the foundation or appropriation of some of their more celebrated buildings, and will confirm the above statement.

Dominic Gusman, the patriarch of the order, was born of an illustrious family in Old Castile, A.D. 1170. At the age of twenty-five he joined the Canons Regular of Osma, and he was eventually chosen prior. In 1203 he conceived the idea of establishing a new order for the defence of the faith, and in the following year set out on a pilgrimage to Rome with the Bishop of Osma. With six followers, whom he clothed in the habit of the Canons Regular, Dominic commenced the foundation of the order in Toulouse : from this lowly origin it soon made stupendous progress.

In 1216, Fulk, Bishop of Toulouse, with the consent of the chapter, granted to Dominic three churches, to which convents were added ; that of St. Romanus became the first monastery of the order, and the model for later foundations elsewhere. The order was confirmed by Pope Honorius III., at the Pontifical Palace adjoining Santa Sabina, December 22, 1216.*

Dominic took his departure from Rome after Easter, 1217, to rejoin his brethren in Toulouse, of whom there were sixteen—eight Frenchmen, seven Spaniards, and Brother Lawrence, an Englishman. These were to become the new apostles of a later age, and to be dispersed far and wide as soon as they had been assembled ; the great object of the Dominican institute, in contradistinction to that of the secular clergy, being to go out, two by two, from town to town, preaching and missionizing, and not to settle down to parish duties.

In 1217 Dominic received a grant of the church and convent of St. Sixtus, on the Appian Way, and soon afterwards the stately church of Santa Sabina, on the Aventine Hill, overlooking the Tiber, and commanding a magnificent prospect of Rome and the Vatican. The interior of Santa Sabina is very striking from the grandeur of its dimensions, and the beauty of the colonnades supporting the side arches, which are curiously inlaid with marble,† while its intimate connection with Dominic and his disciples during six succeeding centuries inspires an interest which can scarcely belong

* P. Lacordaire, "Life of St. Dominic" ; "St. Dominic and the Dominicans," London, 1857.

† Vide *Gentleman's Magazine*, Sept., 1861, p. 226.

in an equal degree to any other church of their order. The nave is 157 feet long, 44 feet wide, separated from aisles 16 feet wide by antique fluted columns of the Corinthian order from the Temple of Juno. A semicircular apse, with seats on either side of the pontifical chair, is still used as the choir. The relics of Sta. Sabina are placed under the high altar, which is isolated in front of the apse.

The convent was rebuilt in the thirteenth century; the curious cloister is similar in style to the little cloister in the abbey of Sta. Scholastica at Subiaco, designed with studied simplicity in harmony with a rigorous rule.

The cell of St. Dominic has been religiously preserved. It is fitted up as a chapel, and has the following inscription over the archway on a label :

ATTENDE ADVENA
HIC OLIM SANCTISSIMI VIRI
DOMINICUS, FRANCISCUS, ANGELUS CARMELITA
IN DIVINIS COLLOQUIIS VIGILES PERNOCTARUNT.

The chapter-room retains its original doorway between two coeval windows, with these words :

IN HAC AULA CAPITULARI
B. DOMINICUS
HABITU RELIGIONIS
S. HYACINTHUM ET B. CESLAUM
POLONOS GERMANOS FRATRES
INDUIT.

The accompanying ground-plan will exhibit the main features of the existing conventual arrangements at Santa Sabina, and the position of the buildings with respect to the church. Beyond it stood the palace of Honorius III., of which the massive boundary-walls still remain. Above the vestibule to the nave is the chorino, for the recital of the midnight office; the dormitory of the fathers is over the cells of the lay-brothers, the cell of St. Pius V. being over the sacristy; over the chapter-room and refectory is the professed noviciate, the remaining space on the first floor being devoted to the library and simple noviciate.

The nuns of the order were established at St. Sixtus, where they remained till 1575, when they were driven away by malaria.

Three years had not elapsed after the dispersion of the brethren ere they possessed convents in France, Italy, Spain, Germany, and Poland; and on Whitsunday, 1219, the first general chapter of the order was held in Bologna.*

The Dominicans gave a vigorous impulse to the fine arts, and scope for the exercise of the talents of eminent architects and unrivalled painters and sculptors.

* P. Lacordaire, chap. xvi.

Fra Sisto and Fra Ristoro, two lay-brothers of the convent of Santa Maria Novella, in Florence, who took the habit in 1256, are the first architects known in connection with the history of the Friars Preachers.

St. Dominic went to Florence in 1219, and met his brethren. In August, 1221, Cardinal Ugolino arrived there from Bologna, after having attended the obsequies of the saint. He lost no time in providing suitable accommodation for the friars, and he procured from the bishop and chapter the grant of the small parochial church of Santa Maria Novella. The foundation-stone of the new church was laid by Cardinal Latino Malabranca in 1279, and it was completed in 1317.

The church stands north and south, the high altar being at the northern extremity. The plan is cruciform, 322 feet long; the nave about 40 feet wide, of six bays, with aisles about 20 feet wide; the transept with a chapel at each end, and two on each side of the choir, which is square. The window seen over the high altar is a triplet within an arch, the spandrels pierced with three circlets of tracery. Originally, the choir-stalls extended across the transept to a jubé, the line of which is still marked by the two steps at the upper end of the stately nave.

The clerestory windows throughout are plain circular openings. The sacristy is at the end of the transept towards the convent, and adjoining it is a lofty campanile of numerous stages, of simple and elegant design, gabled, and crowned by a four-sided spire, constructed in 1330.* Santa Maria Novella is perhaps the largest and most magnificent convent of the order, and the church, the work of the famous lay-brothers Fra Sisto and Fra Ristoro, severe in style, grand in proportion, and admirable in general effect; the marble west front, which is of subsequent date, being the only objectionable feature.

The cloister, built by Fra Giovanni da Campi in 1325,† runs parallel with the western side of the church. The chapter-house, beyond all question one of the most interesting in existence, is vaulted over in a single arch, and has a square apse for the altar. Every portion of its walls and roof is covered with some of the finest productions of Simon Memmi and Taddeo Gaddi.

The pharmacía, or dispensary, of this great convent is an establishment in itself, and is of world-wide renown. Some of the apartments are fitted up in regal style. It was founded by Fra Angiola Marchissi, who died in 1659; and includes one ancient square chamber, which formerly served as a sacristy to an adjoining confraternity chapel, and whose vaults and walls are still fresh with beautiful frescoes of the school of Giotto. The whole church,

* P. Marchese.

† *Ibid.*

cloisters and convent, must have formed a complete museum of ecclesiastical art.

The celebrated cloisters of the Dominican convent of San Marco, at Rome, in spite of all modern adornments, are full of tales of the past. The glory of St. Mark's is hidden from the eye of the hasty observer; yet its venerable dormitories and cells are perhaps the most interesting and perfect remnants of mediævalism in existence. It was formerly a monastery of the Silvestrian monks. The illustrious Cosmo de Medicis, conceiving an affection for St. Antoninus, then a simple religious at Fiesole, made it over to him with the consent of Pope Eugenius IV., who was then in the city, presiding over the famous council held in the cathedral and at Santa Maria Novella in 1435.

The same pope consecrated the newly-built church in 1442, and slept a night in one of the cells of the convent. The prior, who subsequently became archbishop of the city, died in 1459; and 130 years after his death, the members of the Salviati family built the present chapel in which his body reposes, and at the same time remodelled the greater part of the church, so that little remains save the old walls and the bell-turret. Over the altar of Our Lady, on the south side, is an ancient mosaic, erected by John VII., in 703, in the oratory of the Porta Santa in St. Peter's at Rome, and transferred hither by Paul V. (Borghese) in 1606.

St. Dominic's Church at Prato, about fifteen miles distant from Florence, presents an excellent exterior of brick, probably in part intended to be cased in black and white marble, as indicated by a portion of the unfinished west front. It is in the prevalent style of the thirteenth century, with little projecting pilaster buttresses, and long windows of two compartments, a crocketed gable and cross, and a well-proportioned campanile at the east end of the south transept. As the church was partially destroyed by lightning in 1603, the whole interior is modern.

Fra Mazzetto took the habit in the church of Santa Maria Novella A.D. 1298, and was entrusted by his superiors with the building of the church at Prato.*

In the year 1273 the residence of the Master-general was fixed in the convent of Santa Maria Sopra Minerva, in the centre of Rome, where a grand cruciform church, about 300 feet in length, was erected, which is the only Gothic church of importance in Rome. In the plan and main features this structure resembles Santa Maria Novella, and it is presumed to have been designed by the same lay-brothers. The work was commenced in 1280. The transepts are square, each with two chapels on the eastern side; nave 36 feet wide, opening by pointed arches into aisles 22 feet in width; subsequently, chapels have been added to the ends of the transepts and

* P. Marchese.

to the aisles. The body of St. Catherine of Siena is deposited under the high altar, and its reredos screens the choir from view. In the south transept is the elegantly canopied tomb of Durandus, with his mitred effigy, A.D. 1296; and on the north side, the sepulchral slab of the most renowned painter of the order, B. Angelica da Fiesole.

On August 6, 1218, the brethren whom Dominic had sent to Paris became possessed of a house for the reception of poor strangers, founded by Jean de Barastre, Dean of St. Quentin and Professor in the University, together with the chapel dedicated to St. James the Apostle. The community soon numbered thirty members. Their new church and convent were founded by St. Louis, who entertained great affection for the Friars Preachers.

The plan of the church was remarkable, and consisted of a double nave with lateral chapels towards the north, and an eastern transept of four bays, each containing an altar.* From this convent in the Rue Saint Jacques the Dominicans in France were styled Jacobins.†

About the same time a colony of Preachers was established in Bologna, where Dominic passed his latter years, and his shrine stands in the south transept of their church of St. Nicholas. The interior of the church has been sadly modernized, and ill accords with the exterior, which still retains much of its original beauty, and a grand apse of brick on the east side of the north transept. Dominic himself gave directions about the building of the convent, and a plan or model to insure the preservation of that rigorous observance of poverty which was so dear to him; in his absence the procurator made some additions, which the saint judged inconsistent; he gazed on the new building with tearful eyes, and none durst speak of its completion during his lifetime.‡

From Bologna, Milan and Florence received their communities.

In 1218 the Friars Preachers began to officiate in the church of St. Eustorgio, of which they took possession in 1227. In 1252 St. Peter of Verona, the first martyr of the order, was slain, and expiring, wrote the word CREDO, with his blood, upon the ground. The Milanese engaged Balduccio, the Pisan, to erect an exquisitely beautiful marble shrine for his remains, which is the glory of the church, and a *chef-d'œuvre* of mediæval sculpture. They contributed large sums for the building of the church and convent, and Fra Beltramo da Robbiano presided over the works. The work was resumed by Archbishop Ottone Visconti in 1278. In 1290 the vault of the chapel on the left of the high altar was finished. The campanile was commenced in 1297 and finished in 1309. Fra Giovanni da Giussano, the architect, must have been engaged in the

* Lenoir, "Statistique Monumentale de Paris; Viollet-le-Duc, "Dictionnaire de l'Architecture."

† It was not in the convent of St. James that the Jacobin Club held its meetings, but in another Dominican convent in the Rue St. Honoré (P. Lacordaire).

‡ "St. Dominic and the Dominicans," p. 184.

superintendence of many of these works.* The church has a nave, with aisles and side-chapels, and an apsidal choir reached by a flight of steps over vaulting, which forms the approach to the shrine of St. Peter the Martyr.

The Dominican church of Sta. Maria delle Grazie is cruciform, of lofty proportions, and late in the style of the fifteenth century.

In 1219 Dominic secured possession of a new church outside the gate of Viterbo, towards Rome: under the title of Our Lady of Gradi it became one of the most distinguished convents of the Roman Province. The chapel, once his cell, still remains, though modernized; and the original cloister, with pointed arches of severely monastic aspect and groined roof, is preserved.

Of the ancient convent of La Quercia, near Viterbo, the little oblong cloister, of fine early Gothic work, is all that remains of the original building, the main fabric being about the time of Bramante, who was employed to reconstruct the church, which was never completed. La Quercia may be considered a good specimen of a large Italian convent, the result of accumulated wealth, but a departure from the conventual type of the Middle Ages.

The Dominicans appeared in Pisa in 1221, and, as happened elsewhere, such was the concourse attending their sermons, that it became necessary for them to build a larger church, which was begun in 1252. The façade of the church of St. Catherine is one of the most exquisitely beautiful examples of the Italian-Gothic style. Morrona is of opinion that it was designed by Niccolo Pisano, assisted by his pupil Fra Guglielmo Agnelli, a native of Pisa, who received the habit as a lay-brother in 1257. It is especially interesting as showing how admirably the builders adapted the Lombard fashion of an arcaded front to the style then prevalent. Over three semi-circular arches is an elegant range of arcades, with slender shafts and trefoiled canopies, broken by a large circular window, framed in a square of little half-figures. The whole of the gable is likewise arcaded and crocketed.

The interior follows the universal custom of Dominican churches in this part of Italy, a large open nave without aisles, a choir with transepts, and eastern chapels groined. St. Thomas Aquinas once lectured here, and his chair is still kept against the north wall; above the altar, close by, is a fine picture of the Angelic Doctor on a panel of the fifteenth century by Traini. That Fra Guglielmo applied himself with great assiduity to the building of the convent is indubitable, and it must have been nearly completed in 1272, as the fathers held a general chapter there at that period.

* P. Marchese, chap. viii.

[1862, Part I., pp. 289-297.]

At the second general chapter of the order, held in Bologna, May 30, 1221, it appeared that sixty convents were already founded, and a still greater number was in course of erection. The order was divided into eight provinces, and a prior-provincial appointed to each of them, namely, to Spain, Provence, France, Lombardy, Rome, Germany, Hungary, and England.*

At Orvieto the Dominican convent has been completely rebuilt. It contains the skull-cap of St. Thomas Aquinas; likewise his Breviary, with the prose *Inviolata* in his own handwriting. A side-chapel in each transept is all that remains of the original church, which, as several external fragments attest, was of alternate courses of the hard black and white stone of the neighbourhood. Under the high altar is the body of B. Jane of Orvieto, Tertiary of the Order, who died in 1306. The chair of the Angelic Doctor stands against the south wall of the chancel. In the church is likewise a mosaic monument to a French Cardinal and Bishop of Orvieto. The canopy has been mutilated, and its side-pieces are wanting. It has a deeply-recessed arcade, with angels on either side, and was partly wrought by the Dominican artist Fra Guglielmo of Pisa, who was employed at the cathedral.

A small oratory in the convent contains a few relics of former splendour, and among them an ancient marble and mosaic altar, and some half-figures on panel, by Simon Memmi of Siena, A.D. 1320.

The church of St. Dominic in Perugia is built upon a rock, and three centuries ago must have formed a very fine group of turrets, gables, and campanile; but, unhappily, the church has twice fallen and buried in oblivion most of its architectural treasures. The Perugian magistracy confided the banner of the State to B. Niccolo di Giovenazzo, telling him that wheresoever he planted it, there should be raised a temple to St. Dominic and an asylum for his children.†

The church is cruciform, the choir broader than long, between two square chapels opening into the transepts, that towards the north forming a small side-choir; the nave of five bays, with aisles and side-chapels.

In the north transept is the superb monument of B. Benedict XI., the chief ornament of the city, and attributed to Giovanni Pisano. In some respects, especially in general outline and effect, it is superior both to that of Adrian V. in Viterbo, or to that of the French Cardinal in the Dominican church at Orvieto. The church of the time of B. Nicholas of Palea appears to have been soon abandoned for another close by: only a portion of the triple entrance

* "St. Dominic and the Dominicans," p. 195.

† P. Marchese.

to the original church remains in a turning out of the large old cloister. Late in the thirteenth century, or perhaps early in the fourteenth, a large church was begun, of which fragments remain; as, for example, the greater part of the walls, with the huge unfinished buttresses; the clerestory windows, which are bricked up and reach considerably above the roof of the present modern fabric; the groining of the choir, with its east window of six compartments, with geometrical tracery and transom, and glass of which the effect is sparkling and exquisite. An inscription informs us that it is dedicated "to the honour of God and of the most Holy Virgin, of St. James, of the B. Dominic, and of the celestial choir, by Brother Bartholomew, the least of the Order of Preachers, who, with the divine aid, finished it in the year 1411."*

Over the entrance to the nave is a circular window, with glass painted in 1415 by Benedetto da Siena.†

From the fact of the main body of the fabric having twice given way, it is difficult to ascertain precisely the respective characters of the two mediæval churches. No doubt the present magnificent dimensions are the same as of old, minus the height. It appears probable that the columns and arches were too slender for the immense superstructure they had to sustain. The present convent appears to be altogether a modern addition, the original plan consisting, as usual, of a large and a smaller cloister, and buildings around them.

The stalls of the choir are late in the fifteenth century, and contain, as so many of the period in Italy, specimens of intarsia, or inlaid wood. The choir-books are pretty perfect, and of an excellent period of illumination. The sacristy contains some interesting remains; the large and small chalices, attributed to the age and personal use of B. Benedict XI., are especially beautiful. In the small side-choir are five pictures by Fra Angelico, and in the noviciate an exquisite triptych of the time of Giotto.

In 1223 St. Dominic passed through Padua, and, no church in the city being sufficiently large to hold the crowds who flocked to hear him, he preached in the great piazza. John of Vicenza, a student in the great legal University, was present, and that day's sermon put all thought of law from his mind: he begged of the illustrious preacher to be admitted among his followers, and made his noviciate at Bologna, but afterwards returned to Padua, where he became one of the most famous preachers of his time. On St. Augustine's day, in the Campagna of Verona, when the banks of the Adige saw 300,000 people met together, there, by the river-side, rose an enormous

* Beside Fra Bartolomeo di Pietro here commemorated, B. James of Ulm and his disciples, and Fra Guglielmo di Marcellat excelled in glass-painting (P. Marchese).

† Siepi.

pulpit, whence John, who stood in it to harangue and bless the vast assembly, might be seen by all.* In the Picture Gallery of the University of Oxford is a remarkably interesting picture of a Friar Preacher addressing a multitude arranged in the piazza, from a wooden pulpit raised in front of the west door of a grand church of brick, similar in style to St. Anastasia in Verona.

On the 5th of October, 1227, Giordana de Modena, Bishop of Padua, blessed the first stone of the church of St. Augustine in Padua. It was completed in 1303, under the direction of Fra Benvenuto da Bologna, and utterly ruined in 1822.†

The magnificent cruciform church of SS. John and Paul in Venice, founded by St. Dominic, was begun in 1246. From the resemblance of the apse and the arrangement of its window to that of the church of the Frari in the same city, Cicognara is of opinion that Niccolo Pisano furnished the design. The work progressed but slowly from want of funds, and it appears that Niccolo da Imola or Fra Benvenuto da Bologna, Dominican lay-brothers, finished it in the fourteenth century. The plan presents a nave with five bays: the eastern face of the transept contains the polygonal choir between four apsidal chapels.

St. Anastasia in Verona is a majestic cruciform church of the thirteenth century, built by the Friars Preachers: it is groined throughout; the apse polygonal; the nave of six bays, with columns of marble; the seventh bay lofty, and opening into the transept. The clerestory windows, as at Santa Maria Novella and the Minerva, are circular, but in this instance enriched with sexfoil cusping. The arches are plain, and evidently prepared for the painted decorations, which are exquisite; the effect of the interior is truly solemn and imposing. Adjacent to the west front is the beautiful little chapel of St. Peter of Verona, with plate tracery in the circular windows similar in character to the window in the south transept of the church of St. Anastasia.

The church of St. Dominic in Siena stands on high ground, immediately overlooking the house of St. Catherine. The plan is in the form of a tau-cross; the nave, choir, and transepts of uniform height, and the eastern chapels of the latter nearly on a line with the choir, alone of inferior altitude; the whole is built of brick. The nave is 69 feet in width, spanned by a braced roof, and opens by an arch, without piers, into the transept, which has a continuous roof from end to end. The choir has a plain quadripartite vault, the stalls for the religious being behind the high altar. All the windows are single lancet openings, except the central window at the east end, which has been adorned with geometrical tracery. Although the character of the fabric has been miserably defaced, its magnificent

* "St. Dominic and the Dominicans," pp. 185-187.

† P. Marchese.

proportions bear witness to its former grandeur. Probably earthquakes have had a share in levelling its ancient tower.

In the church of St. Dominic, Pistoia, the Friars Preachers did not adopt the prevalent Lombard style. Spacious naves and transepts with eastern chapels, as at Siena, were preferred; the choir and eastern part being groined, and the nave covered with a roof of open timber-work. As there are no friars, the nuns of the third order now possess St. Dominic's church, which was commenced in 1280,* and has been sadly modernized.

The Dominican church of St. Romanus at Lucca is in the usual spacious, open style, though scarcely a fragment of antiquity remains. The convent, of considerable size, is likewise modernized, the triple semi-round windows on each side of the door of the chapter-room being the only vestiges of the old work.

The present Dominican church of Santa Maria in Castello claims the highest antiquity and prominent interest among the existing churches of Genoa. It is attributed to the early part of the eleventh century, and is constructed of old materials in the manner of the basilican churches in Rome. There are six bays on each side of the nave, with columns of granite; several of the capitals are antique, and the others, which correspond in figure, evince very classical taste. The aisles nearly equal the nave in height, and the clerestory opens into them; the roofs are groined. The *sacro crocifisso*, brought from the splendid church of St. Dominic, which stood on the site of the theatre, is a wooden figure of our Lord upon a Y cross, brought to Europe from the East in the tenth century.† The groining of the cloisters is adorned with beautiful frescoes of the fifteenth century. At this convent dwells the famous F. Marchese, O.P., to whose indefatigable researches among the archives we are indebted for the valuable memoirs of the lives of the most eminent artists of the order, to which we have made constant reference.

The Dominican church at Strasbourg is large and magnificent. It consists of a central row of columns forming two naves, the northern one having an aisle, against which runs the venerable cloister and the southern nave towards the street, having an aisle and also buttresses so deep as to have chapels between them, as at Ghent. Lengthwise there are ten bays, round columns and unadorned capitals; the clerestory has plain lancet windows, and the whole is groined. There is great severity in the style, except in the large windows between the buttresses towards the street. Many old Lombardic inscriptions remain, as well as some good late frescoes on the west wall. The choir, which is of immense length, now forms the

* P. Marchese.

† The cloister walls of the abbey of St. Matthew, in Genoa, are filled with ancient monumental inscriptions, as in the Campo Santo at Pisa and Santa Maria Novella, from this church, the last remains of which were destroyed in 1853.

public library. At the west end of the south aisle is the resting-place of the great Dominican Thauler.

At the suppression of the large Dominican convent in Cologne, founded in 1224, and destroyed in recent times, of which the choir was built by B. Albert the Great, his remains were translated to the north transept of St. Andrew's Church. The ample blue vestment of velvet, with stole and maniple, taken from his tomb, is still preserved and used on his feast-day.

Among the most remarkable buildings raised by the Friars Preachers was their old church at Ghent, commenced A.D. 1240,* and unhappily destroyed little more than a year ago. It stood on the south side of the convent, and was confiscated during the French Revolution of 1790. Since the re-establishment of the Friars in Ghent, until about 1850, they rented the church from its lay proprietor, and tried again and again to purchase it and a portion of the conventual buildings, but without success. It was a parallelogram of ten bays, without aisles, about 167 feet by 53 feet in the clear, with side chapels formed between the buttresses, which are internal, and pierced with arches. The arched and boarded roof was of uniform height throughout, intersected by transverse and diagonal wooden ribs, which sprang from the shafts attached to the buttress-piers. A plan and sketches of the exterior and interior will assist the description and preserve the recollections of this interesting church, wherein the genius of the architect in raising a pleasing elevation and imposing interior on a simple plan is well exemplified, and which is admirably suited for modern use in London and other large towns.†

The convent still remains, subdivided into houses, etc. It was the finest of the order in Belgium, and differed much from the other Dominican houses in that country, in being formed of two quadrangles, instead of numerous irregular and detached blocks of building.

* "Belgium Dominicanum. Historia Provinciæ Germaniæ inferioris Sacri Ordinis Prædicatorum." Collectore F. Bernardo de Jonghe, ejusdem ordinis, Gandavensis filio.

† The style agreed with the date—supposing the church to have been about twenty years in building, as is probable, that is, from 1240 to 1260—and was Early French throughout, and the design had a remarkable effect to the most casual observer, being one large room without any division, and with a lofty pointed ceiling of very large span. The vaulting-shafts attached to the angles of the pier-buttresses had capitals of what is called the still-leaf foliage, usual in the Early French style; at the west end were three fine windows of the same style with foliated circles in the head; the arrangement of these windows showed that there never could have been any aisles or any division of the interior, and that none were intended. These windows had long been blocked up, and the side windows almost entirely cut away. The exterior was spoiled, and the whole was in a very dilapidated state; and the roof was bound together with iron rods. But the design of the whole was admirable, both exterior and interior. On each side was a range of gables over the chapels, with the buttresses rising between them higher than the points of the gables.—ED.

The church of Notre Dame of the Dominicans at Louvain consists of nave of six bays, 116 feet in length, 29 feet 3 inches in width, and choir of two bays, both having aisles 14 feet wide, forming a parallelogram in plan, with a polygonal apse at the eastern extremity, and is supposed to have been built about the same time as the church at Ghent. Externally the nave is loftier towards the east than in the western portion, internally the height is the same. The choir floor is on the same level as the nave. The windows, except the great west window, the single lights in the four western bays of the clerestory, and the two-light windows of the apse, are triple lancets within an arch.

The church of the same order in Bruges dates from 1311, consisting of nave with aisles, choir with apse, and transepts of the same height as the nave, with a bell-turret at the inter-section.

The magnificent church of St. Paul, Antwerp, consecrated by B. Albert in 1271, was rebuilt late in the fifteenth century. It is cruciform; the choir, without aisles, terminating in an apse; the sanctuary raised by a lofty flight of steps, so that the high altar is seen over the screen at the entrance to the choir.

We have already noticed the foundation of the English Province during the second general chapter of the order held in Bologna in 1221. Gilbert de Fresnoy, the leader of the mission to this country, presented himself with twelve companions to the Archbishop of Canterbury, Stephen Langton, by whom they were cordially received.

They proceeded to London, and thence to Oxford, where they opened schools in the parish of St. Edward, where they continued to reside till King Henry III. granted them a site outside the walls, still known as the "Blackfriars," such being the name by which the Friars Preachers were designated in England, from the black cappa and hood worn when they preached or went abroad. In 1303 there were forty-four convents in England, and six in Wales; and at the dissolution of religious houses, *temp.* Henry VIII., there were fifty-two convents and one nunnery in the Province.

Of the ancient churches of the Black Friars it is unfortunate that few examples have been allowed to stand, the chief exception being at Norwich, although numerous remains of the conventual buildings exist in Canterbury, Bristol, Hereford, at Newcastle-upon-Tyne, and elsewhere.

The church and remains of the convent of Blackfriars form one of the grandest piles in the venerable city of Norwich, partly in the parish of St. Andrew, and partly in that of St. Peter Hungate, on the site of a more ancient house of the Friars de Sacco, or of Penance, where they established themselves in 1309. The church consists of a nave 126 feet long, 33 feet wide, with aisles 16 feet in width. The magnificent choir, 100 feet in length, was separated by a belfry and screen, as in the neighbouring abbey church of Wymondham.

Until very lately the conventual buildings served still for the poor, and now that their destination is changed, it is to be hoped that the good taste of the citizens will preserve them from further injury. The cloisters are built of brick, with groining, ribs and vaulting of the same material.*

The church of the Blackfriars at Gloucester is 94 feet in the interior length, 26 feet 6 inches wide, consisting of nave and aisles, small transept, and choir. An account of the remains of the convent, and of the alteration of the church after its suppression, will be found in the report of the meeting of the Archæological Institute at Gloucester, in 1860.†

Spacious as were the churches of the Friars Preachers generally they were often far too small for the crowd of hearers who were, as we have seen, obliged to adjourn to the piazza for a sermon in the open air. Doubtless the designation of the Preaching-yard at Norwich has reference to this fact, as also the Preaching-cross in the centre of the Blackfriars cloister, Hereford. The plan of the primitive churches first granted to the order, and continued in later times, has been but slightly modified in many churches built by the Friars Preachers in Italy. The breadth of nave by which they were distinguished was retained or amplified, the transept when introduced was most frequently at the east end, so that the apse or central chapel alone projected beyond it and formed the choir. Hence it will be inferred that there were certain *provincial* peculiarities, and that while in Italy the basilica was in some degree the basis of the plan, in the French province twin naves were adopted, as at Toulouse, Paris, and Strasbourg; and such variations verify the statement that the designs of the churches of the Friars Preachers exhibit great latitude and dissimilarity; their facility in adaptation is borne out in practice in the venerable Dominican rite, which much resembles the old English Use of Sarum, and is celebrated with like solemnity in the basilica of Santa Sabina, or the noble Gothic church of Santa Maria Sopra Minerva, while the alternate choirs may be equally well ranged around the primitive apse, or according to the later disposition of the stalls, on the opposite sides of a prolonged chancel.

C. A. BUCKLEY, ARCHITECT.

* For a plan of the church and convent, and a view of the cloisters, *vide* Harrod's "Castles and Convents of Norfolk."

† *Gentleman's Magazine*, Oct., 1860, p. 339.

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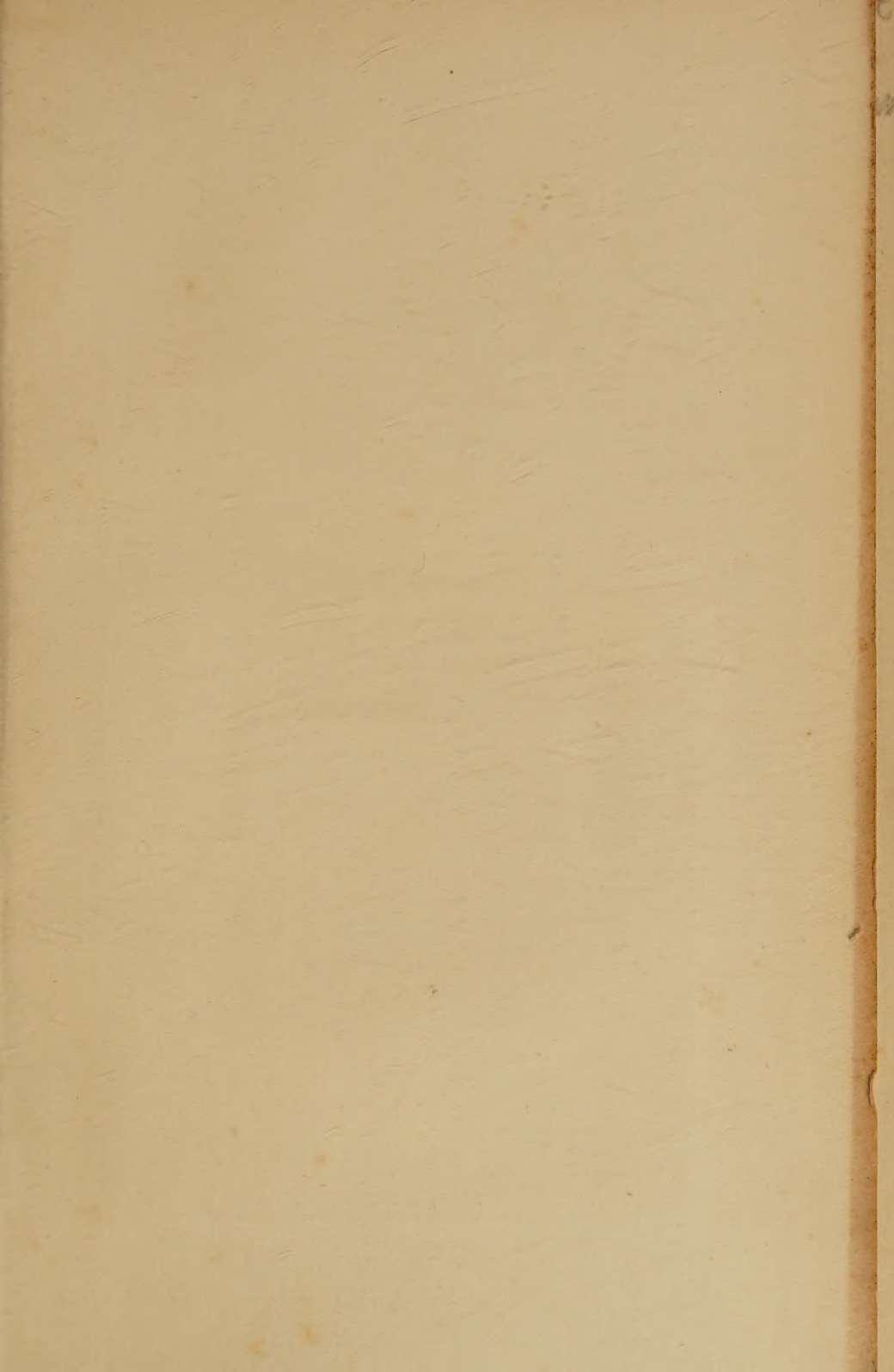
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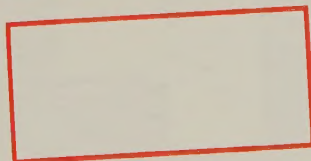


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